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IMPORTANT!

THE ADVERTISING AND SUBSCRIPTION RATES FOR THE ROCKET'S BLAST - COMICOLLECTOR

FULL PAGE ADVERTISEMENTS: $16.00 per page - These ads occupy a full page when printed in the RB&CC. They may be submitted on sheets from 8 1/2 x 11 to 15 x 20, bearing in mind that it will be reduced down to 8 1/2 x 11.

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CIRCULATION: 2000 PER ISSUE

SUBSCRIPTION RATES

THIRD CLASS: 4 issues $4.00, 8 for $7.00, 12 for $10.00, 18 for $14.00
FIRST CLASS: 4 issues $5.00, 8 for $9.00, 12 for $15.00, 18 for $20.50
AIR MAIL: 4 issues $6.50, 8 for $12.00, 12 for $19.00, 18 for $24.50
SINGLE COPY: Third Class-$1.25, First Class-$1.50, Air Mail-$1.75

IMPORTANT NOTE: If your RB&CC has the word EXPIRED on the label when it arrives, it means that your subscription has ended and should be renewed immediately to avoid missing an issue. When renewing subscriptions, be sure to state the issue number of the last issue you received.

AVAILABLE BACK ISSUES OF THE RB&CC ARE LISTED BELOW. THEY ARE $1.50 EACH FROM THE S.F.C.A.

#'s 49, 50, 51, 52, 56, 57, 58, 59, 70, 78, 90, 93, 94, 95, 97, 98, 99, 100, 101, 102, 103, 104

THE ROCKET'S BLAST - COMICOLLECTOR is published by THE S.F.C.A., 9875 S.W. 212 Street, Miami, Florida 33157. EDITOR & PUBLISHER: GORDON B. LOVE, ASST. EDITOR: JAMES VAN HISE

Contributions are always welcomed, but if you want it returned be sure to include a stamped, self-addressed envelope.

ADVERTISING DEADLINE FOR THE NEXT TWO ISSUES OF THE RB&CC - DEC. 13
JAN. 21

WHIZ NO.1 REPRINT

At last, complete reprints of some of the most expensive and sought after golden age comics of all time. Each comic is printed complete (minus some ads) with fine black & white half tone reproduction, and with full color covers (like the original comics!). And at only $3.00 per copy. That's right, reprints of comics that sell for $100 to $1000 (and more) for only $3 each. Important: WE will ship all copies in heavy cardboard "stay-flat" mailers, at no additional cost to you! The SFCA will be stocking all the golden age reprints. By ordering your copies from us, you not only assured of receiving your copies in the best possible condition, but it is also a way of showing your appreciation and support of the RBCC. If you want your books mailed first class, add 75¢ extra per copy. We are now accepting orders on the following titles, listed below. We will be adding more titles, so also check this ad in each RBCC. Send your order to: THE S.F.C.A. 9875 S.W. 212 ST. MIAMI, FLA. 33157

DAREDEVIL BATTLES HITLER #1
This is the first issue of the original Daredevil comic. NOW AVAILABLE.

AIR FIGHTERS Volume 1 #2
This issue features the first appearence of 5 heroes--Airboy, Skywolf, The Iron Ace, Black Angel, & The Flying Dutchman.
NOW AVAILABLE.

WHIZ #1
It says #2 on the cover but it's actually the first issue of Whiz. The original comic now sells for a thousand dollars and up. This issue features the first appearence of Capt. Marvel, Golden Arrow, Spy Smasher, & Ibis. DUE OUT. NOV. 25TH.

SPECIAL #1
With the 2nd issue of this comic the title was changed to Hangman, so this is really Hangman #1. Due out Nov. 25th.

U.S.A. COMICS #1
A Timely Golden Ager that has the origin of Major Liberty. It also features The Whizzer, The Defender, Jack Frost, and The Young Avenger, plus Rockman by Wolverton.
DUE OUT NOV. 25TH.

SPECIAL EDITION COMICS #1
This one shot featured Capt. Marvel and was, in fact, published before Capt. Marvel #1. Valued at well over $200. DUE OUT NOV. 25TH.

ALL STAR #3
Features the origin of the Justice Society and has Hawkman, Green Lantern, The Spectre, The Atom, Flash, Dr. Fate, The Sandman, The Hourman, and Johnny Thunder. The original is valued at $300. DUE OUT NOV. 25TH.

POLICE COMICS #1
Features the origin of Plastic Man by Jack Cole, plus Fire Brand by Reed Crandall, and The Human Bomb and The Phantom Lady. DUE OUT DEC. 20th

★THE COMPLETE ISSUE!
★FULL COLOR COVER!

THE FAMOUS FIRST ISSUE OF DAREDEVIL!
...from 1941!

EDITOR'S NOTE:
PLEASE TAKE NOTE OF THE NEW RBCC SUBSCRIPTION RATES LISTED ON PAGE TWO OF THIS ISSUE. I AM SURE ALL OF YOU KNOW THAT THE FIRST CLASS AND AIR MAIL POSTAGE RATES ARE GOING UP AGAIN IN JANUARY, AND THE 3RD AND 4TH CLASS RATES HAVE ALREADY GONE UP. PLEASE BEAR THIS IN MIND: EVEN THOUGH ALL OUR OTHER COSTS HAVE BEEN INCREASING TOO, THE AMOUNTS WE ARE RAISING OUR SUBSCRIPTIONS BY DOESN'T EVEN COVER THE FULL POSTAGE INCREASES, LET ALONE, OUR OTHER INCREASED COSTS. I AM SURE MOST OF YOU WILL APPRECIATE THAT AND CONTINUE TO SUPPORT THE RB&CC AND THE YE OLDE FANZINE SHOP. SINGLE COPIES OF THE RB&CC ARE NOW $1.25.

Dear G.B.,
Just a note to say that I thoroughly enjoyed RBCC #104. As my first issue, I leave it on my desk and pick it up every so often only to discover something new and interesting that I did not catch the first time. The Buyer's Guide must surely seem tedious after this.
Particularly I enjoyed James Van Hise's review of Genesis II and recognize he is quite a writer. I was stunned by the report that a Mike Mehdy paid well over a thousand dollars for ACTION #1. Prior to this time, I had not thought such dedication to comic art possible. However, I believe I am correct in assuming Mr. Mehdy is the exception rather than the rule.
Another fascinating thing I've discovered since my recent entry into the world of fandom is that the ratio of the sexes seems to be way off balance. While the majority of Star Trek enthusiasts seems to be girls, the overwhelming percentage of comic fans appears to be guys (men, if you prefer). Why do you suppose that is? Perhaps the two groups could strive to strike a Happy Medium--say, form a general SF and Fantasy club with combined activities? (No hidden meanings intended!) Anyway, while it would be nice to share hobbies and intellectual interests with the opposite gender, I am not at all seriously worried about any major sex split-up in the immediate future! I look forward to your next issue.

MISS JOYCE HUSER
528 DRIFTWOOD RD.
N. PALM BEACH, FLA. 33408

EDITOR: IT IS A FACT OF LIFE THAT MOST OF THE COMIC BOOKS BOUGHT ARE BY GUYS. AS FOR STAR TREK FANS BEING MOSTLY GIRLS, I'M NOT SURE I WOULD AGREE COMPLETELY WITH THAT. COULD IT BE THAT BECAUSE A LOT OF THE GIRLS (NOT ALL, OF COURSE) ARE RATHER YOUNG AND BY THEIR NATURE ARE MORE "ENTHUSIASTIC" AND THEREFORE ARE MORE DOMINATE?

Dear G.B.,
Just wanted to drop you a note & say how much I enjoyed the first two GOLDEN AGE COLLECTORS. I hope you continue publishing them. There's so much great stuff that could be reprinted. Do you have any idea how often you'll be doing them? And, continue the color covers, even if it means charging a little more.

DUFFY VOHLAND
7218 BERGEN CT.
BROOKLYN, N.Y. 11234

EDITOR: WE HAVE BEEN VERY HAPPY WITH THE WAY THE GOLDEN AGE COLLECTOR HAS MOVED. THE 3RD EDITION IS DUE OUT IN JANUARY OF NEXT YEAR. ALTHOUGH ITS CONTENTS ARE STILL A SECRET, IT WILL HAVE ANOTHER ORIGINAL COVER BY DON NEWTON WITH COLOR, ONCE AGAIN, BY ANDY WARNER (WHO ALSO DID THE 2nd GOLDEN AGE COLLECTOR'S COLOR, AS WELL AS THE COLOR FOR THE LAST RBACC COVER, #104. ANDY DESERVES A BIG PAT ON THE BACK.

Dear G.B.,
With the unexpected recent circulation drop I had thought that RBCC's quality would drop. Instead, it has risen to the point where each new issue is better than all preceeding issues! As you probably expected, I've got some compliments to lay upon you--and some suggestions/gripes.
Keep up the color covers, perhaps even an occasional wraparound color cover? Anyway, the only thing I disliked about 103's cover was the artist's lack of signature. Do my curiosity a favor and reveal the humble guy's name. (EDITOR: MORRIS SCOTT DOLLENS.)
I don't particularly care for "Wood's World". How about "LOU Fine's World" or "Frazetta's World"? Hooray for "Films Fantastique"! Jim Van Hise did his usual top-notch job to make F.F. a welcome addition to the RBCC. I'd really like to see Critique lengthened to, say, 10 pages to allow Van Hise, Leeds, Falcon, and Burbey to review more of fandom's smaller zines.
Pulps is one of the best features in the RBCC. Don't ever let it go. The Williamson Collector, Kayhole, Comic Collectors Comments, Premium Classics, and the Information Center are all regular favorites of mine. I do hope, however, that both Rex Miller and Ray Miller will get new typewriters, their columns are difficult to read.
If you're going to have regular centerspreads, at least get something better than William Black swipes. I'm glad you pubbed (finally) Inside Comix, though by this time it was slightly outdated. Instead of putting 95% of the text within the first 50 pages, why not spread it out evenly throughout the mag? (EDITOR: RECENTLY WE HAVE BEEN, AS AN EXPERIMENT, PUTTING ALL, OR MOST, OF THE NON-AD MATERIAL IN THE FIRST HALF OF THE RB&CC AND ALL THE PAID ADS IN THE OTHER HALF.)
And a final word to all who consider RBCC an 'adzine'. 60 out of 124 pages in #103 were non-ad. From now on, let RBCC be considered a "fanzine", or an 'art & article' zine but not an 'adzine'. (EDITOR: I THINK MOST PEOPLE REALIZE NOW THAT THE RBCC IS A WELL BALANCED MAGAZINE WITH SOMETHING FOR JUST ABOUT EVERYONE)

RANDY MEDOFF
56 SPENCER CT.
HARTSDALE, N.Y. 10530

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GATHERED) IN THIS GIANT 56 PAGE DELUXE EDITION IS A COLLECTION OF SOME OF THE BEST SWORD AND FANTASY ART THAT HAS EVER BEEN PUBLISHED. REPRINTED HERE (MOSTLY FROM OUT OF PRINT MATERIAL) ARE EXAMPLES BY THE GREATEST COMIC ARTISTS OF ALL TIME. PRINTED THROUGHOUT ON HEAVY HIGH QUALITY 100 POUND COATED PAPER, THIS COLLECTOR'S EDITION IS QUALITY PERSONIFIED. AND, IN ADDITION, IT FEATURES A FULL COLOR FRONT COVER BY RICHARD CORBEN, A FULL COLOR BACK COVER BY BERNI WRIGHTSON, AND A GIANT FULL COLOR CENTERSPREAD BY ROBERT KLINE. IN ALL HONESTY, DO WE REALLY NEED TO DESCRIBE IT FURTHER? RIGHT NOW YOU ARE PROBABLY SAYING, "MUST BE ANOTHER $5 BOOK." HOWEVER, THE PRICE FOR THIS DELUXE EDITION OF "SWORD & FANTASY" IS ONLY $3.00 PER COPY OR 3 COPIES FOR ONLY $7.50. AND, ALL COPIES WILL BE SHIPPED IN HEAVY CARDBOARD "STAY FLAT" MAILERS, AT NO ADDITIONAL COST. IF YOU WANT YOUR COPY SHIPPED BY FIRST CLASS MAIL, ADD $1 EXTRA PER COPY. SEND TO: THE SFCA, 9875 SW 212 ST., MIAMI, FLA. 33157

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Star Trek

MR. SPOCK — Leonard Nimoy is the science officer aboard the U.S.S. Enterprise in Space.

MEET CAPT. KIRK—William Shatner commands space craft on Star Trek starting Thursday.

New Series Pits 400-Man Craft Against Space

By CHARLES WITBECK

A 400-MAN space ship, the U.S.S. Enterprise, cruises the TV universe this fall starting Thursday night (8:30, Ch. 2) in Star Trek, NBC's expensive full-hour science fiction adventure series about puny man exploring the wild blue yonder.

Starring the talented Canadian actor William Shatner as space ship commander Kirk, assisted by brainy, elf-eared Mr. Spock (Leonard Nimoy), Star Trek goes back and forth in time, jousting with alien spirits, bewildering viruses and ordinary human conflicts on a never-ending trip to other worlds.

NBC hopes the science-fiction plots won't seem never-ending, and lays stress on the solid adventure approach.

* * *

"WE'RE NOT going to be like the children's show, Lost In Space, where characters battle villains in eerie costumes," said star Shatner, coming back to earth on a lunch break. "We deal with human conflicts against a science fiction background."

Using a Jekyl and Hyde plot in one episode, Captain Kirk becomes two men as he battles against his vicious animal self which is about to take over and destroy the great ship.

* * *

ANOTHER SHOW finds the space adventurers stricken by an insidious virus which eats away man's will. Poor Mr. Spock, who is half Vulcanian (from the planet Vulcanis) and thus trained to control his feelings, becomes a victim and undergoes a raging battle with himself, fighting emotional displays, which include crying scenes.

IN ACTION—Leonard Nimoy, seated, and William Shatner facing danger in space.

Other stories focus on outer space inhabitants who are always called aliens in this strange science fiction TV world.

There are alien ships which lock the Enterprise in space, forcing it to hang motionless, and all sorts of alien weapons designated to keep local boys on their toes.

* * *

THE EARTH MEN have a few dandy tools and gadgets on display, all calculated to catch the fancy of young viewers.

Captain Kirk and crew make excellent use of laser beam guns, jolting enemies with the sizzle of cutting light. They listen and understand various alien languages by way of walkie-talkie interpreters that translate foreign words in a split second.

* * *

"YOU KNOW, a company is working on exactly the same gadget — a walkie-talkie interpreter," Shatner said. "That's the point of our show — science-fiction, projections into the future based on what is possible today."

Judging from Shatner's descriptions, Star Trek appears to be one step up from Lost in Space and Voyage to the Bottom of the Sea, in the way of adult entertainment.

It's Twilight Zone, decked out in the razzle-dazzle of space uniforms, brilliantly lighted control boards, handsome hued space food and special effects gadgets — visual gimmicks, proven winners borrowed from Irwin Allen's adventure hits on modern man in the air and under water.

* * *

AN EXPENSIVE series to begin with, Star Trek must run two or more years in order to recoup the original investment for co-owners Desilu Studios and NBC.

Creator-producer Gene Roddenberry, formerly with Dragnet, Have Gun, Will Travel, The Dick Powell Show and The Lieutenant, spent a pile making a high class pilot, only to have the network ask for another. NBC wanted more adventure in the show, and they worried about the continuance of the high production standard.

* * *

RODDENBERRY then made a second pilot, this time with star Shatner, and it broke a Desilu jinx, being the first studio pilot to find acceptance. After turning out comedy pilots by the dozen only to fail, Desilu president Lucille Ball has at last struck pay dirt with a big budget adventures series.

Competing against My Three Sons and Tammy Grimes on Thursday nights, Star Trek is expected to more than hold its own.

* * *

STAR William Shatner, known for his Broadway roles and Shakespearean performances boldly goes all out in plugging his first Hollywood TV series.

"Star Trek," he asserts, "is going to be the best show on the air."

* * *

TWO YEARS AGO, Canadian-born Shatner, a graduate of the Shakespearean theater in Canada and England and with some fine cast credits from Broadway and serious TV drama, lunged into a new TV series—For the People. He had high hopes.

If you were among the smattering of viewers who watched, you may recall the series dealt realistically with the personal and professional life of an assistant district attorney in New York City.

"I know now, but I didn't know then, the show was thrown away," Shatner said. CBS used For the People as a midwinter plugger against Bonanza. It faded with the first crocus the next spring.

STAR TREK

THE WAY IT WAS

ILLUSTRATIONS BY
JOYCE HUSER

by **JAMES VAN HISE**

The article to the left is one of the many that appeared around the country in September of 1966 heralding the premier of STAR TREK.

This article will cover the creator and the stars of the series, all of whom combined to make STAR TREK the legend that it has become. The information presented in this article is taken largely from the official biographies and feature articles issued by Paramount Studios in 1966-67.

ON STAR TREK by Gene Roddenberry

Take a vessel, the United Space Ship Enterprise, larger than any naval vessel known, crossing our galaxy at a velocity surpassing the speed of light. So huge, in fact, the "miniature" photographic model is over fourteen feet long. Fourteen decks, a crew of over four hundred thirty persons. A whole city afloat in space!

What is out there in space? For one thing, if we can believe our scientists today, a universe so vast it contains millions of planets similar to our own. And, again if we can believe our scientists, life forms and civilizations ranging from the primitive to intelligence far surpassing our own. Unless our science and mathematics and laws of probability are all wrong, infinite space must teem with as much life and adventure as our own ocean and land masses here on Earth.

And just as bold men once discovered and subdued new continents here on Earth, bold men will someday venture into the fantastic unknowns of space. The name of the game is STAR TREK, a tale of action-adventure, men and women, and space travel hundreds of years from now. And it may be the most difficult television series ever attempted. Certainly, the most challenging and exciting.

My job? Produce this new series. I teethed on police shows and Westerns, but this is something else again. Maybe you, from the other side of the television screen, started the same way. Hard to say which of us has gotten the best slice of that apple. But assuming (and maybe hoping) you might be curious about this end of it, about the pangs and sometimes tortures and too seldom minor victories of putting a new show together, particularly a totally new idea, please read on and either sympathize or gloat. Depending, of course, on how you feel about the television producer type animal.

"A bed is a bed is a bed..." Or is it? Not in writing about men and women and space travel hundreds of years from now. For example, in our huge starship of the future, what will a bed look like? What kind of fabrics? What about a simple thing like sheets? Obviously things are going to get different...but how different? Suddenly we on the production staff find ourselves trying to out-think the hundreds of designers across the country already working in established million-dollar bedding industries.

And wardrobe? Try a simple experiment on this -- sit down with pencil and paper, sketch what you think we'll all wear a few hundred years hence. It must be attractive (certainly we'll want to appear at our best even then). What fabric? Stretch cloth, metallic, plastic, some combination? Will it be something you can clean and re-use or something you throw away when soiled?

That's just the beginning. Want a potted plant in your room? Can't be a simple philodendron...not with the infinity of space to choose from. What does a plant from Arcturus IV look like? And how about food? Dehydrated things? Can't believe that...can't believe man, however scientific he may become, giving up roast turkey and cranberry sauce for Thanksgiving. Law, medicine, room illumination, pictures on the wall, will a 1987 face be an "antique", books, motion pictures, hobbies...how will it all be?

And why is all of this important in a television series? For one thing, STAR TREK emphasized believability. We started with the premise that the

STEHLER
'93

American audience is a lot more intelligent and perceptive than the so-called "experts" insist. We feel you can short-change the audience only at your own peril. Thus our people, our vessel, everything seen and heard, must seem honest, real, and as totally believable as if we were watching cops, cowboys, interns, or what have you?

Are we doing "science fiction?" If by that, one means "space pirates" or "the monster that gobbled up Tokyo," the answer is no. But if you mean how you and I will feel and act if we were actually there a few centuries from now, if you mean the believable adventures that (like it or not) man now faces, the answer is yes.

One of our early episodes is first contact with another race, a civilization so advanced that our own giant starship could be smashed as we on Earth today swat a fly. How do you convince them of our intentions? Or are our morals and ideals sufficiently advanced even to interest them?

As an example of scientific problems, our weaponry is called a "phaser". It is capable of anything from gently tranquilizing a victim to explosively disintegrating matter. Why the term "phaser?" Simply because the more common laser, as scientifically advanced as it is, may become household knowledge before our series gets on the air next September.

Another example of STAR TREK trying to anticipate scientific devices is our "inventing" a language-converter which in conjunction with a small hand communications instrument computes and translates English into an alien tongue and vice versa. Much to our surprise, following our "invention", a new item appeared announcing a current government project which is developing a similar device.

Still another example of having to stay enough ahead of science is a hospital bed we used in the pilot film of STAR TREK. This bed continually checks all body functions, in addition to having built-in closed-circuit visual observation at all times. Upon congratulating ourselves on our "genius" in "inventing" this, we discovered that Mayo Clinic is already doing this and is also working on further improvements. We had to sit up nights to figure how to go further.

Mars? We have instructed all writers they must avoid Mars stories. Why? We expect to be on the air for some time and we're afraid our contemporary astronauts might actually reach Mars while we're still on the air, and prove us wrong in some detail. To stay ahead of that, we have to reach out further into our galaxy.

What STAR TREK is not, science fiction, our stories are basically about people. This is not a series where you invent a machine and then fit a story around it. Our stories will always involve believable people in believable conflict, but with outer space as a background.

GENE RODDENBERRY

Gene Roddenberry, Producer and creator of STAR TREK, is a former B-17 and commercial airline pilot, a one-time police sergeant, and an authority on narcotics, who has put an exciting background to work as a television writer and producer.

Roddenberry's personal and many times hazardous background has given him rich experiences which he has put to use time and again as creator-writer-producer of MGM's THE LIEUTENANT, and as a writer on such shows as DRAGNET, HAVE GUN WILL TRAVEL, and many others. Now Roddenberry, as creator-producer of STAR TREK, has melded tense drama and factual knowledge to produce an important first in science fiction television fare.

During World War II, Roddenberry served as a B-17 pilot, flew over a hundred missions in the South Pacific, surviving the loss of two airplanes in action against the enemy. After his discharge, he was a Pan American Airlines pilot for four years. During this period he was awarded the highest commendation by the Civil Aeronautics Authority for heroic action following a disaster involving a commercial plane on the India-Istanbul run in which he and seven others were the only survivors.

In 1948, Roddenberry joined the Los Angeles Police Department and handled just about every kind of assignment. He worked traffic, jail wards, investigation and the dangerous skid row beat. Later working as head of research in the Chief's office, he did extensive research and prepared studies still being used on narcotics addiction, minority group problems and other subjects.

During this period Roddenberry also played his own brand of cloak and dagger game. He began writing television scripts but, because of his status as a policeman, used a pseudonym. In time he sold scripts to the then high-rated police series, DRAGNET and to FOUR STAR THEATRE. When he felt assured as to his writing career he left the force to concentrate on TV. His first major full time assignment was as head writer on HAVE GUN WILL TRAVEL. Other script assignements included KAISER ALUMINUM HOUR, ROBERT TAYLOR DETECTIVES, DR. KILDARE and CHECKMATE.

Following the cancellation of STAR TREK, Roddenberry went into a state of temporary retirement from TV. He was virtually unconnected with the final season of STAR TREK as it was due to the network having lied to him about giving STAR TREK a favorable time slot, the slot it was given being one which guaranteed its demise, this just being further evidence to him of rumors he had had of a vendetta against STAR TREK by certain NBC executives. But in 1972 Roddenberry returned with an armful of series concepts, two of which, QUESTOR & GENESIS II, are slated to be produced as regular series in 1974.

Although there has been much talk about a revival of the live action STAR TREK show, Roddenberry feels it is doubtful. NBC approached him & Paramount about doing a new pilot to see if S.T. could still be done well, but since all the old sets and costimes are gone, it would cost an estimated three quarters of a million dollars just to recontruct everything that was used before. Paramount said they couldn't afford to do it unless NBC ordered a minmum of four episodes. NBC refused, and with that went most hopes of STAR TREK's return.

WILLIAM SHATNER

Canadian born, Shatner attended McGill University where he was particularly active in campus theatrical production. During his senior year, Shatner produced the school's nationally famous campus variety show. He spent Summer vacation during college years acting with a summer stock company, the Mount Royal Playhouse.

When Shatner was graduated in 1952 with a B.A. degree, he was already a well-known voice on Canadian airwaves, having done numerous shows to augment his practical experience. Soon he was working with the National Repertory Theatre of Ottawa where he earned a wealth of experience, although his actual income was roughly 31 Canadian dollars a week. Shatner has uncomfortable memories of this period for in order to have a roof over his head and clean clothes to wear, he had to economize somewhere. He did it in his selection of food.

"Sadly, and sometimes twice a day," recalls Shatner, "I shelled out 27¢ for a plate of fruit salad at Kresge's lunch counter in Ottawa. It helped make my budget work but to this day I not only can't bear the sight of the stuff but I react somewhat violently at its very mention."

Although to some Shatner's early days might sound romantic in light of his struggles and later success, Shatner says of them, "They were hell. I got through them because in front of me was a dream. I hoped to become as fine an actor as Laurence Olivier.'

Shatner took a giant step forward when he joined the famous Stratford, Ontario, Shakespeare Festival as an understudy. One night he was pressed into the lead of "Henry V". He went on cold, without rehearsal.

"It was fantastic. After the show, the audience and cast cheered," recalls Bill. That year he won the Most Promising Actor award.

Shortly thereafter, Shatner opened to rave reviews on Broadway in "Tamburlaine". He was immediately offered a 7 year contract by 20th Century Fox at the sum of $500 per week. He turned it down.

"I still had the idealistic dream of being an Olivier-type star. I didn't want to be a Hollywood actor."

He returned to Tornto to star in a play which he had written.

That decision saw Shatner eventually refuse starring roles in such TV series as "Dr. Kildare," and "The Defenders." He says he has no regrets about having done so. "I was busy making good films. After THE BROTHERS KARAMAZOV, MGM offered me a two-picture, non exclusive contract which I took. After nearly a year of inactivity, it looked as though I was going to be solvent without having worked a day. Then came 'The World of Suzie Wong.' From the moment I saw the script for the Broadway show, I wanted to do it. I had MGM rip up the contract which left me a free but somewhat broke agent. 'Suzie Wong'? Unfortunately the play that emerged after rehearsels soured."

At this point, Shatner decided it was time to "grow up". "Time enough after I received financial security to go back to the classics and be an artist," he says. "I returned to Hollywood after 'Suzie' and worked in many films and TV series, always trying to have integrity about the roles I chose. But even that went by the boards after a while. In order to survive, I had to work in anything that would pay me. Once I made that decision, I stuck to it. To everyone's surprise I turned down starring roles in 'Romeo and Juliet' and 'King John' at Stratford just to remain in Hollywood and keep my name in front of the hierarchy."

Shatner has starred in such films as JUDGMENT AT NUREMBERG, THE EXPLOSIVE GENERATION and the very controversial THE INTRUDER. He also wrote and sold a teleplay to Four Star Productions for Tony Randall.

When STAR TREK was offered to Shatner, he grabbed it. "I could have done equally well financially had I decided not to do a TV series in favor of guest shots and movies. But I believed in the dramatic possibilities and the potential of this show. We have the opportunity to do something truly worthwhile. Science fiction can be an art form. Ray Bradbury has proven this."

Following STAR TREK,Shatner went back to "slugging it out" as he puts it. He's appeared since on THE SIXTH SENSE, BARNABY JONES and in the TV movie HOUND OF THE BASKERVILLES. He is presently involved with filming a pilot in Canada for an ESP oriented TV series.

LEONARD NIMOY

During an interview at the time Leonard Nimoy was portraying Mr. Spock on STAR TREK he said, "I had been working as an actor for 17 years. After 5 years I was making a good living. I was one of a pool of actors. The question was whether I'd get popped out of the pool for something extraordinary. The work requires a great deal of emotional control if for no other reason than that the actor must reproduce emotions. I think of myself as an instrument that's tuned and that can evoke the proper sounds and responses."

Much living, study and work has gone into "tuning" the instrument which was honored with two successive Emmy nominations for his portrayal of Mr. Spock.

Nimoy was born in Boston where he launched his career at the age of eight playing Hansel in an Elizabeth Peabody Playhouse production of "Hansel and Gretel". From that time on, his education was in the theatre arts, all the way through school at Boston College, to the courses offered at Pasadena Playhouse.

At 18, Leonard moved to Los Angeles where he currently resides. Then there was am 18-month interruption in his formal theatrical training when he was sent to Atlanta, Ga. for his stint with the U.S. Army. Stationed at Fort McPherson, he was in Special Services and also worked with the Atlanta Theatre Guild.

Upon discharge, he enrolled in the famed Pasadena Playhouse near Hollywood, supporting himself as a cab driver, soda jerk, movie usher, delivering newspapers and working in a pet shop.

Nimoy has appeared in many stage productions, almost 80 television shows and seven major motion pictures prior to STAR TREK.

"When I first started as an actor my work was overemotional," Nimoy said. "I considered acting an opportunity to express emotions--and I took advantage of every opportunity I got. It took me a long time to discover that restraint can be admirable."

Some of the plays in which he has appeared are "The Three Musketeers", "Streetcar Named Desire", "Monserrat", "Fiddler On The Roof", and "Cat On A Hot Tin Roof." During a production break on STAR TREK he starred in the Gore Vidal comedy hit "Visit to a Small Planet". During the summer of 1973 he toured Florida in the play "3 Rooms &tv View".

Nimoy has directed a 28 1/2 minute short, "Jack and Jill" which was entered in the Yale and Hemis-Fair film festivals about five years ago.

Of the television episodes prior to his co-starring role on STAR TREK, some of his favorite performances were on RAWHIDE, THE VIRGINIAN, DR. KILDARE, OUTER LIMITS, and PROFILES IN COURAGE. Oddly enough, over a year before he did any work in STAR TREK with Shatner, Nimoy played opposite Shatner in a first season episode of THE MAN FROM UNCLE titled "The Project Strigas Affair".

Nimoy portrayed a naval officer in Paramount's SEVEN DAYS IN MAY and the character, Roger, in Peter Falk's THE BALCONY. One of his earliest film roles is one which causes him to cringe when he's reminded of it, that being the role as one of the three Martians in the 1952 Republic serial ZOMBIES OF THE STRATOSPHERE.

He's also starred in, and co-produced (with Vic Morrow) "Deathwatch", Jean Genet's disturbing play concerning prison life, problems and their meaning to society and the individual, as his first effort on the production side of the business. It was a five-year venture for Nimoy and Morrow and proved to be worth every second of the effort.

As an offshoot of his STAR TREK popularity he recorded five record albums for Dot. They are LEONARD NIMOY PRESENTS MR. SPOCK'S MUSIC FROM OUTER SPACE, THE TWO SIDES OF LEONARD NIMOY, THE WAY I FEEL, THE TOUCH OF LEONARD NIMOY and THE NEW WORLDS OF LEONARD NIMOY, of which the first two are the best, being fine albums in their own right.

Following STAR TREK he was a regular on MISSION IMPOSSIBLE for two years, quiting that to go on to things he found more interesting. On televison he has also guest starred on COLUMBO as well as starring in the TV movie BAFFLED.

Speaking on STAR TREK and the success it brought him he said, "It's a lot of satisfaction. There was phenomenal recognition, great money and a chance to do your best in a good situation. I wish it could happen to everyone at least once in a lifetime."

DE FOREST KELLEY

Prior to the start of his role as Dr. McCoy, practically all of his numerous parts on television, stage and screen had been villainous. In this role he changed his spots. McCoy is an outspoken realist with an acid wit and highly practical in the old "general practitioner" sense.

De Forest was born in Atlanta, Georgia where he graduated from high scholl at the age of 16. At 17 he made his first trip outside the state, visiting an uncle in Long Beach, California. He went for two weeks and stayed a year.

Returning hom, Kelley told his mother, "I have a terrible shock for you, I am going to go and live in California."

This decision did not set well with his parents. His interest in entertainment was not to their liking, the understanding of his father, a Baptist minister. But his mother encouraged rather than discouraged his artistic talents. She realized the limitations of Atlanta for the son of a Baptist minister and had earlier cleared the way for him to sing in the church choir. For a period of time he did solo work and eventually sang on a program on radio station WSB. For this he won an engagement at the Atlanta Paramount Theatre singing with Lew Forbes and his orchestra.

Long Beach changed his entire future. Joining the Long Beach Theatre Group, he formed a radio group with his friend Barney Girard. Barney wrote the plays and the rest of the group put them on at the local radio station. Off the air, Kelley earned his living as an elevator operator.

During the war, Kelley was spotted in a Navy training film by a Paramount scout. The result was a screen test and a contract. He remained with the studio two and one-half years.

In 1948, he went East to New York, gaining experience in stock, stage and television. Upon returning to California he discovered that Hollywood has a short memory. Many of the people he had known in New York, now working on the west coast, and his friend Barney Girard, writing for the "You Are There" TV series, helped De Forest re-establish himself in the film capital.

Numerous TV appearances followed, including roles on SCHLITZ THEATRE, PLAYHOUSE 90, GUNSMOKE, YOU ARE THERE, NAVY LOG, SCIENCE FICTION THEATRE, ZANE GREY THEATRE, RAWHIDE and BONANZA.

Among his motion picture credits are TENSION AT TABLE ROCK, GUNFIGHT AT THE O.K. CORRAL, RAINTREE COUNTY, THE LAW AND JAKE WADE, WARLOCK and WHERE LOVE HAS GONE.

"For 10 years I played western heavies mainly," said Kelly, "Then Gene Roddenberry considered me for a part and asked if I had any objections to doing my hair differently. I had been wearing it long, for Westerns."

Roddenberry wanted a healthy, wholesome look and asked Kelley to go to Jay Sebring, famous Hollywood men's hair stylist.

"It was expensive," said Kelley, "It cost me $35 but I had confidence in Roddenberry."

"I'd never been in a series before," he said. "I made a drastic change with this role. Roddenberry went out on a limb for me. The town had forgotten the actor I used to be, then Roddenberry pulled me out of a big rut. I feel very lucky."

Due to space limitations this issue I can't fit in the biographies and coverage of Nichelle Nichols, James Doohan, Walter Koenig and George Takei. I truly wish I could as I feel that even though their roles weren't as large as those of Shatner, Nimoy and Kelley, they were just as important as they provided a background of firm and interesting supporting characters. They were all well cast and strengthened the show for that, for had they been miscast (as were a number of the supporting roles in the first two STAR TREK pilots) they could have detracted greatly from the show's effect.

All of those actors have since gone their separate ways (although they still maintain ties and have occasional get-togethers, something unprecedented in regard to defunct series' casts). Those actors have reassembled once again though to do the voices for the moderately successful STAR TREK cartoon show, all except Walter Koenig who is writing for the show in lieu of doing his old character.

Other things these actors have been involved in since 1968 include acting in plays and such as well as totally non-theatrical projects. Jame Doohan had a small role in MAN IN THE WILDERNESS and George Takei is one of 23 candidates running for the council seat in Los Angeles which was vacated by Mayor Bradley when he defeated Sam Yorty. George Takei has long been a political activist and in 1972 was a California representative to the Democratic National Convention. In fact, Takei's political pursuits have inadvertantly caused anguish for L.A. area STAR TREK fans. This is because of the FCC equal time ruling which eleven of George's opponents have tried to cash in on due to his appearance in the STAR TREK reruns shown in that area. To avoid problems, the TV station in question has snipped his appearences in episodes they show, and temporarily shelved others completely. So STAR TREK's effectiveness lives on in more ways than one.

An interview with Leonard Nimoy

How to make the world a home

PEGGY HOLTER

Stereotypes are usually founded in some fact, but in the case of Leonard Nimoy, the stereotype of the logical, unemotional pointy-eared Mr. Spock of *Star Trek*, could not be further from the truth. In *You and I*, a slim volume of poems and photography published recently, the actor, who has been working in films and in television as far back as *Francis Goes to West Point*, reveals himself as an incurable romantic, and as a person unwilling to confine his creative expression to one medium.

What compelled you to start doing this now?

Well, photography is something that I've been involved with ever since I was a child as a hobby. I always enjoyed tinkering around in dark rooms. The whole idea of getting into a small dark place appealed to me, a womb-like atmosphere.

About two years ago I was doing "Mission: Impossible". I left it because I was very bored and I had absolutely no other plans or intentions. I just didn't want to do that anymore. While I was waiting for whatever was going to evolve, I took a photography course at UCLA with Bob Heineken, a very talented man, and the course was exactly what I needed. It was not a technical course. It was more, I would describe it, a course on the philosophy of vision; the philosophy of the camera and photography.

I had become very bored with taking snap shots of the family and snapshots of places we visited around the world to prove we had been there. I knew there was something else that I wanted to do, but I didn't really know what it was. The course helped me immensely.

Also, about five years ago I was doing some recording for Dot Records. At that time I got somewhat into writing — some bad song lyrics — but occasionally, when I was writing for the five albums I did, I would jot down some notes that were really not right for the recordings but which I thought had merit. So I had a file of those put away.

Well, the whole thing came together one day when my wife brought home a book of poetry and photography that she'd picked up in a store and said, "You have material and you could put together something like this." She was right. We went to the file and pulled out all the old pieces of material that I had written and I started putting together a collection of photographs that I thought would supplement the written material. A book evolved very quickly.

I took the book to Celestial Arts in Millbrae and they were very helpful in adding structure to the whole thing, helping me to understand what the theme was. It is, I think, a very simple book.

How would you describe the theme?

It's the simplest kind of love story. We start with an adolescent boy who grows up, meets a girl, falls in love, loses her, gets her back again (or, they get each other back again), and they evolve. It is almost a live-happily-forever-after kind of ending. But the important thing is that it is very personal and people respond to it in a personal way.

The most wonderful thing that somebody said to me about it, was that this is an emotional book. For me, that is a big accomplishment.

It *is* emotional. I gave you just the simplest plot line. I think that there is more to it than that. I try to take this young boy (it is very autobiographical) through various stages of consciousness, various levels of awareness of his existence, who he is, and where he belongs in the scheme of things, how he can and might relate to the things around him, to the people around him, to himself . . . and finally, to a specific other person and how that relationship can evolve. I'm very interested in time as a factor in our lives, because it is such an important factor in my life. It always has been.

How so?

Well, I am very conscious of mortality and I am very conscious that things do come to an end. Everything does. And from that end comes a new beginning. Whatever happens rises out of the end of the previous movement.

Time is a major thematic movement in the book. Another major movement is the question of search. I think we are all searching for a couple of major things. We are searching for a major relationship in our lives, and we are searching for a home for our being, if that describes it.

Arthur Miller once said that all plays that are worthwhile, let alone those that we call great, really deal with the same theme, which is man's search to find how can he make of the outside world a home. I think a lot of that is in the book, and in only 96 pages.

You have been married for almost 20 years to the same person. What do you think about marriage and a continuing relationship?

My feeling (and I must speak only from very limited personal experience, having only had one marriage) is that there are renewals in the marriage. That is, I think, what some of the ideas in the book deal with. There is no one specific marriage that begins on the wedding day and exists until the end of the marriage or the end of the lives of the partners involved. I think that the marriage hopefully renews itself at new levels, taking on new dimensions. It is several marriages. People psychologically, and perhaps, physically remarry.

Do you think freedom is a big element in this?

Well, I think that depends on the individuals involved. I think that marriage is an art form and each couple must use it to suit their needs, their life style, their personalities.

Some people use an art form in a very rigid way successfully. Some people use it in a very free way, open-ended exploratory way, very successfully. I don't think it is possible to say how a marriage should be used, whether there should be very obvious delineations, or whether it should be the wide-open kind of a thing some people can handle the one and some can handle the other.

You said time is really important for you and that you are easily bored. Is that why you continually move from television to the stage to other things?

Exactly. That's why I left "Mission: Impossible" after I did two years of that. It became repetitious and I became a zombie, and I asked them to let me out. They were nice enough to agree.

I then thought about taking that photography course at UCLA. By the time I was finished with it, I was committed to do Tevye in *Fiddler On The Roof* for seven weeks that summer. That was two years ago. Before I got do do that I went to Spain for two months and did a movie, a Western with Yul Brynner. Several pictures in my book are from that Spain trip.

I went immediately to London for two months to do a movie with Susan Hampshire, Rachel Roberts, and Vera Miles. When I finished that I went to San Diego, to the Globe Theater, to do *The Men In the Glass Booth*. That, to me, was in terms of creative work and new challenges, perhaps the most exciting year in my life.

I believe that there are times when I have to stop the patterns that become rigid because there are things that want to come into your life that you have to leave yourself open to.

Do you think stage is a more creative medium than television?

For the actor it certainly is. The actor is much more in charge of what he is doing and is much more responsible for what he is doing. There is so much technical control over the actor's performance in motion picture or television film. The director and the producer and the editor get hold of your performance and your material and can do whatever they see fit. You don't have time to really develop a character.

But the biggest problem of all is that the material to begn with is never as fully developed as it would be when you go to do it in the theater. The material is turned out on a schedule rather than when it is ready.

Hopefully, when a man sits down to write a play he gives himself time to do it. He is not working toward an air date, where the producer has to have it in his hands two weeks from tomorrow so that he can start shooting it seven days after that and deliver it to the networks four weeks after that.

If things don't go right in the writing, with a playwright, he can put it aside and live a little bit . . . make a trip to Mill Valley, or take his kids to the beach, or work on something else until those characters in that play begin to make sense to him. Hopefully by the time that he hands it over to a producer it is ready. You don't have that luxury in television.

You sound as if playwrighting is something you've thought of doing or would like to do.

No. I respect it and I understand what the process is but I

don't consider myself a playwright or even a potential playwright. I am very surprised that I have been able to put down whatever I have in this book. For many years people said, "Why don't you write?" and I always said, "That's too lonely." I have to work with people. I somehow managed to get the writing done in between all of the other things.

I never at any one time said, "O.K., now I am going to sit down and write this book." That would terrify me. If I were on my way to do a job somewhere, on an airplane, I would pull out a pad of paper and write a couple of pages of things that I felt would be worthwhile and useful for the book.

The stage, you feel, is more important for the actor, and yet in many ways, it's really a declining medium in the United States. When I went to see Butley *three days after it opened, the theater was half empty.*

I saw that play in London. I must say I wasn't all that smitten with it. I thought Alan Bates did a lovely job but I felt that the play was a little old fashioned; not really excitingly new or fresh or innovative, but still a very worthy evening.

Then I heard it was coming to the United States and I thought, "Oh, that's not going to do well in the States." The West End audiences will go and the tourists will go because they've heard that this is the hot play in the West End. But I thought it would not make it in the United States. To my surprise, when it opened in New York it did extremely well.

It was announced as a limited eight week run. When they did well with the eight week run, they extended it and their run fell off.

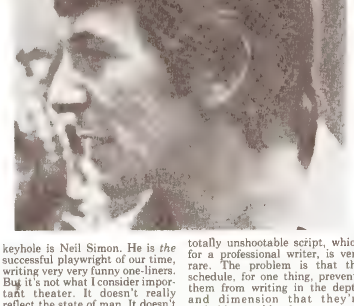
You're right, the state of the theater is not very good. Financial problems are overwhelming. Even good things can't survive. I just finished a five-week run in Florida. We rehearsed in New York for two weeks so I went to see several plays. *Prisoner of Second Avenue* is a piece of trash, frankly — two hours of one-line jokes. *The Championship Season*, on the other hand, is a very well-constructed melodrama. The actors get a chance to do some good ensemble work and they swear a lot and everybody's very shocked and excited about what's happening in the American theater.

Then I saw a very unpretentious, marvelous piece of material called *Warp*. *Warp* was a very successful attempt to physicalize comic strip in a theater. It was a comic strip story about a young boy who everybody believes is schizophrenic because he goes into these terrible migraine headaches and trances, which really are another level of existence pulling him where he really should live because he has inherited the power to take on the heathens from outer space and this extraterrestial planetary level who are trying to destroy a planet which is in trouble. They need this Earth boy to come and help them.

It was beautifully done. Totally unpretentious. With a great sense of fun. Everybody in that theater thoroughly enjoyed themselves. I have never been so vocal as a member of an audience, screaming, yelling "Bravo! go, go! Hsss! Look out, look out!"

This play closed after one week in New York. It was one of the freshest things I have see in the American theater in years. It is impossible to sustain it on Broadway. Perhaps if they had had a more modest off Broadway somewhere, it would have run five years.

The point is, there ought to be a place for stuff like that. If we can't support that, we can't support theater. Everybody aims toward the Neil Simon keyhole, you see. It's like there's a keyhole passing in space and everybody's trying to shoot a straw through it. That



keyhole is Neil Simon. He is *the* successful playwright of our time, writing very very funny one-liners. But it's not what I consider important theater. It doesn't really reflect the state of man. It doesn't tell us anything about ourselves. It doesn't have any spiritual content.

To me, there should be a spiritual experience of one kind or another in the theater, either total exaltation or total catharsis or great joy. We're not getting that. *I don't know if it would sound pretentious to say that maybe we're not getting it because we're not there anymore.*

That's possible. I just think that the economic structure is so difficult that it is impossible for a playwright to sit down and write a play that he really loves. He must be constantly thing about if it will sell, because if he doesn't think about that, a) it will not be produced and, b) it will just fold if it is produced, and a lot of people will lose an awful lot of money. That's the problem.

I don't know how a playwright can live with himself, knowing as he sits there that he must write a successful play, not necessarily a good one.

But that's true with television writers, too.

Of course. But in television, the economic structure is somewhat different. A network buys a show for the season and let's say they buy 16 or 22 episodes based on the first two or three that they see, or maybe even just one. Now the writers who write for that know that the show is sold. They don't have to be concerned about box office. They don't have to be concerned about whether or not it's going to be produced. If they get the assignment their show will be produced unless they turn in a totally unshootable script, which for a professional writer, is very rare. The problem is that the schedule, for one thing, prevents them from writing in the depth and dimension that they're probably capable of.

There are other factors. One of them is that they must write within a very tight, specific format. The teaser must be three minutes long in which your heroes get into deep and desperate trouble. You must have a balance of material for the leading character because the star will get upset if the lady in the show has too much to do and he has too little. The characters must follow a certain formated mold so that they don't betray themselves from one week to the next, so that there is a consistency of character. The climaxes before each of the act breaks must come on page 17, 32 47 so the commercials can come at the right time.

All of these factors are so limiting for writers that many people who are great writers cannot write for television simply because of the format.

When we were doing *Star Trek* we were trying to get Ray Bradbury and Isaac Asimov and others like them to write for us, but they can't. When they sit down to write a story, they must let that story take them where it must go. You can't do that when you are writing for a television series.

Is that why you are not terribly fond of doing television now?

More or less. The challenges are nil, for the most part. Sometimes something comes along that is a little fun to do — once. I tend to be able to handle most anything for about two weeks.

A very low boredom threshold!

It's not just a question of boredom, it's how long can I stay with a project I know is really not meritorious, is really not important. I don't want to be spending a year or two or three or five doing it.

They gave me a script for what I shot in London, which was supposedly a pilot for a series and I read it and thought that it was a very charming piece. It's not going to do any harm; it's unpretentious; it's nice. There's some fun in it; there's a little ESP; there's a little love. But it was a pilot for a series so I turned it down. I said that I do not want to be playing this material for a year or two. Then they hired me just to do the one show, which shocked me. Actually, they had hopes that if it worked out well and if it could be sold, they would come to me and make me a very fine offer which I couldn't refuse — which I did.

I don't tell these stories to enhance my own position. All I am saying is, personally, I cannot continue to do something I am not challenged by.

So you would have been fairly unhappy had Star Trek *been continued.*

Yes. At the end of the third season, had *Star Trek* been picked up for a fourth year, I would have refused to do it under the circumstances under which it was being done, unless there were major changes.

What would you have changed?

I felt that at the end of the second year there was a very sad drop in the quality of the scripts and the nature of the production for various reasons. Certain personnel had left and been replaced by other people whose concept of the show was quite different. I felt that we had done some shows of very fine merit during the first couple of years and I didn't want to see us destroying something that I held quite precious.

You're going to do the voice on the cartoon animation . . .

(Sigh) Yeah.

"I cannot continue...something I am not challenged by"

You sigh! What's that show going to be like? Is it going to be old scripts? New? Is it going to be revised for children?

That's why I sigh. We don't know. Unfortunately, I don't have control over the material. I will have control only to the extent that I can refuse to do a script that is sent to me and then I am in breach of contract and we start with that whole business again.

I was in Florida when this whole thing came up and I was contacted by mail and by phone. It was very difficult. All the people who were doing it were here in California, and I was assured by all, my agent and Gene Roddenberry and Dorothy Fontana, who's going to produce the show, that the intention was to do a very special kind of animation to really use the medium properly and successfully and to maintain the quality that *Star Trek* originally was intended to have. And, that the material would be new, fresh, good stuff.

I'd say that I am aware of the value of science fiction as a form. There are certain kinds of science fiction that don't intrigue me at all. They are the nuts and bolts mechanics of science fiction that have to do with certain kinds of ships battling it out, that kind of thing.

We were really going to do it right.

OK. Everybody starts out with good intentions. I have never met a producer or a writer who came to me and said, "We are going to do something that is going to be so lousy . . ." Nobody ever says that. I believe that these people mean it. But when the exigencies set it, they start to turn out some scripts. They take them to the people who are financing it and they say, "Oh, wait a minute, we can't do this. I mean, this script would be terrific for a philosophy department at UCLA, but not for a Saturday morning cartoon television. It won't work."

Then the arguments and the fights start. And it's a question of how tough they're going to be and how strong they're going to be in taking a stand on what is good *Star Trek*.

I don't know. I am keeping my fingers crossed. Let's hope that we can really pull it off.

One of the really good things about the early Star Trek *programs was that not only were they very moral programs, but they also raised a lot of very interesting philosophical questions and the sophistication of children these days is very high.*

We live in a science fiction society. A lot of people aren't really aware of it. But we really do. We are terribly affected by science fiction in communication, food, transportation, health, medicine, every aspect of our lives. The whole mass production of materials involves science fiction concepts that have been kicking around for years.

Extra-terrestial travel, the possibility of extra-terrestial life which I am firmly convinced *must* exist, is simply the next step in putting everything in focus. The trip to the moon brought an awful lot of science fiction into focus suddenly. Whatever other discoveries are made on other planets will finally put the whole thing into focus and it won't be science fiction anymore.

Star Trek dealt with the very near future, really. At the same time, it raised very serious and worthwhile questions about things that we are dealing with now. It is not always possible for an audience to immediately relate to things that we were talking about on *Star Trek* to their own existence, and perhaps that is good, because if they were able to immediately relate to it, some of the things that we did would have terrified them.

In a science fiction form you can do things pertinent to your own society that you couldn't do theatrically in a contemporary form. You can remove it one step and say, "This is in the future on another planet, look what happened to these people, they are all living underground because of what happened to the surface of their planet. They destroyed it. If you can say it's on another planet and they can feel for these poor people, it becomes a fun way to raise marvelous questions which you can't raise in a contemporary drama, at least not in those specific terms.

Many people feel that you can tell a great deal about a society's political aspects from its science fiction. Are you a science-fiction fan?

I'd say that I am aware of the value of science fiction as a form. There are certain kinds of science fiction that don't intrigue me at all. They are the nuts and bolts mechanics of science fiction that have to do with certain kinds of ships battling it out, that kind of thing. It's just another way of playing World War II. The rocketry and stuff like that intrigues me to the extent that they're useful as a vehicle to establish another time, another dimension, another planet.

The social aspects of science fiction intrigue me greatly. And not only in a political sense. I mean to the simplest human level.

One of the pieces of literature that I have *never* forgotten ever since I first read it many years ago was Ray Bradbury's short story called "The Foghorn" about the sea serpent that has lived at the bottom of miles of ocean many, many ceturies alone and desolate, and just barely alive is because it doesn't have a mate. There's no point in being active and alive because there's nobody to relate to. It is the last one of its kind.

Suddenly one day it begins to hear way off in the distance a bleating sound that sounds like its own sound, that sounds like its own species. It begins to become aroused and alive again and it starts to shake off these layers and layers of silt and mud that have collected.

It takes months to travel to the source of the sound because it has to very slowly move up to the various levels of water to avoid bursting from the changing compression. It makes a very laborious trip, filling itself with schools of fish to build up its strength that has been waning for years.

It finally breaks surface and hears the sound and sees a red eye turning and turning, making a bleating sound. It's the foghorn.

This poor creature that had managed to live successfully, if you will, by not thinking about its own kind, by not thinking about its life, by just being dormant, and had now aroused itself to the hope that it might have a life, that it might have somebody to relate to, goes into a frenzy. He comes up on shore, destroys the lighthouse, and slips back into the ocean forever.

It is a tremendously powerful human story about our need to relate, our need to find somebody that we can talk to or that we can get feedback from. When the creature surfaces and it realizes it has been duped, it's like a human being led to believe he is going to have a relationship, a meaningful relationship with somebody that doesn't happen. ‡

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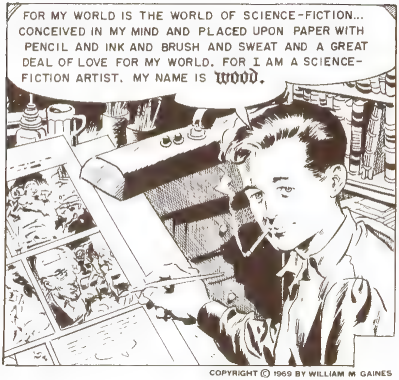
WOOD'S WORLD


FOR MY WORLD IS THE WORLD OF SCIENCE-FICTION... CONCEIVED IN MY MIND AND PLACED UPON PAPER WITH PENCIL AND INK AND BRUSH AND SWEAT AND A GREAT DEAL OF LOVE FOR MY WORLD. FOR I AM A SCIENCE-FICTION ARTIST. MY NAME IS WOOD.

COPYRIGHT © 1969 BY WILLIAM M GAINES

In this section we feature, in serialized form, some of the best Wally Wood non-EC strips. This issue presenting chapter 3 of "AN EARTH MAN ON VENUS", copyright by Avon Publications. The story itself is an adaptation of Ralph Milne Farley's THE RADIO MAN.

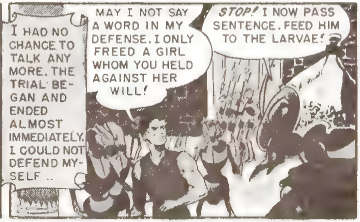
Chapter 3

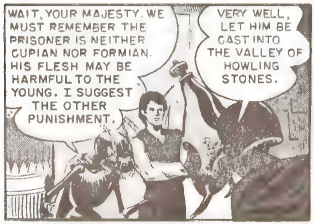
AND SO WHILE MY PRINCESS WAS BORNE AWAY BY THE EVIL YURI, I WAS RETURNED TO FORMIA FOR TRIAL.....
MYLES CABOT, THEY ARE READY TO TRY YOU. I TRIED TO HELP, BUT NONE WOULD LISTEN TO ME.
THANKS, DOGGO. TELL ME WHAT HAS HAPPENED THESE LAST WEEKS THAT I HAVE BEEN IMPRISONED?

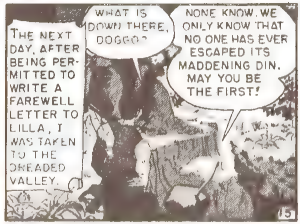
IT IS RUMORED THAT THE PRINCESS LILLA IS TO BE BETROTHED TO YURI. IT WAS HE WHO SMOOTHED OVER HER ABDUCTION FROM FORMIA.
HE IS NOTHING BUT A TREACHEROUS DOG WHO SHOULD BE KILLED, IF I COULD BUT GET MY HANDS ON HIM.

DO NOT SPEAK SO IN COURT. IT WILL BE HELD AGAINST YOU. HE IS A FRIEND OF FORMIA ABOVE ALL, EVEN HIS OWN PEOPLE.
THANKS, DOGGO, I'LL REMEMBER.

DOGGO, WHAT WILL THEY DO TO ME?
ONE OF TWO THINGS, USE YOU AS FOOD FOR THE BABY ANTS OR THROW YOU INTO THE VALLEY OF HOWLING STONES. EITHER MEANS DEATH.


I HAD NO CHANCE TO TALK ANY MORE. THE TRIAL BEGAN AND ENDED ALMOST IMMEDIATELY. I COULD NOT DEFEND MYSELF.
MAY I NOT SAY A WORD IN MY DEFENSE. I ONLY FREED A GIRL WHOM YOU HELD AGAINST HER WILL!
STOP! I NOW PASS SENTENCE. FEED HIM TO THE LARVAE!


WAIT, YOUR MAJESTY. WE MUST REMEMBER THE PRISONER IS NEITHER CUPIAN NOR FORMIAN. HIS FLESH MAY BE HARMFUL TO THE YOUNG. I SUGGEST THE OTHER PUNISHMENT.
VERY WELL, LET HIM BE CAST INTO THE VALLEY OF HOWLING STONES.


THE NEXT DAY, AFTER BEING PERMITTED TO WRITE A FAREWELL LETTER TO LILLA, I WAS TAKEN TO THE ONEADED VALLEY.
WHAT IS DOWN THERE, DOGGO?
NONE KNOW. WE ONLY KNOW THAT NO ONE HAS EVER ESCAPED ITS MADDENING DIN. MAY YOU BE THE FIRST!

CUT THE ROPES AND CAST HIM IN!
GOOD BYE, DOGGO. YOU HAVE BEEN A GOOD FRIEND.
I AM SORRY IT HAD TO END THIS WAY. GOODBYE, MYLES CABOT.
ROARR!
SO BE IT TO ALL WHO WOULD DARE DEFY FORMIA!
ROARR
AT THE BOTTOM I STAGGERED TO MY FEET ALMOST DRIVEN MAD BY THE TERRIBLE NOISE.
STOP IT! STOP IT! I CAN'T STAND IT! IT'S DRIVING ME CRAZY! HELP HELP!
I'VE GOT TO GET OUT! MY HEAD IS BURSTING! IT'S KILLING... UNHH!
WHEN I REGAINED CONSCIOUSNESS THERE WAS DEAD SILENCE...
AM I DEAF? WHAT HAPPENED? WHATEVER IT IS, IT'S A RELIEF FROM THAT TERRIBLE NOISE. NO WONDER IT KILLED PEOPLE.
THE NOISE! IT COMES FROM THE EARPHONES. NO WONDER I DON'T HEAR IT NOW. IT ISN'T SOUND, IT'S RADIATION COMING FROM THE ROCKS! THEY PICK IT UP ON THEIR ANTENNAE. I'VE FOOLED THEM! I'LL LIVE!
I'M OUT! NOW IF I CAN GET TO CUPIA WITHOUT BEING CAUGHT BY THE ANTMEN, I MAY YET STAY ALIVE.
GOING TO THE OTHER SIDE OF THE VALLEY, I SCALED THE STEEP WALLS DETERMINED TO REACH CUPIA AND LILLA...
16.

SKIRTING THE STRANGE VALLEY I REACHED THE HUGE WALL AND FOLLOWED IT TO A CITY. BY LUCK I WAS ON THE CUPIAN SIDE....
HO, JODAK, WHAT ARE YOU DOING HERE IN KUANA? THOUGHT YOU WERE IN KTUH.
I CAME TO REGISTER WITH THE MINISTRY OF WORK FOR A JOB...
THAT'S FOR ME. I TOO WILL BE FROM KTUH LOOKING FOR WORK.
EXCUSE ME, PINQUI, BUT CAN YOU DIRECT ME TO THE MINISTRY OF WORK?
YES. IT IS ON THE NEXT STREET. JUST BEHIND THIS BUILDING.
YURI!
YOU!... PINQUI, ARREST THAT MAN AND TAKE HIM TO THE MANG-OOL.* TELL THE MANGO* I FORBID ANY TALKING WITH THE PRISONER!
YES, YOUR HIGHNESS.
*MANG-OOL: PRISON
MANGO: JAILER
IF HE SPEAKS TO ME, YOU OR ANYONE STRIKE HIM IN THE ANTENNAE. I HAVE SPOKEN!
YES, YOUR HIGHNESS!
COME ON, YOU.
GOODBYE, MY FRIEND. HOW YOU ESCAPED FROM THE ANT-MEN I KNOW NOT, BUT YOU WILL FIND CUPIAN JUSTICE SURER THAN FORMIAN.
LOCKED IN A CELL AT THE MANG-OOL I FELT I WAS IN A WORSE JAM THAN EVER. THEN...
COME CLOSE TO THE DOOR, MY FRIEND, I WOULD RADIATE TO YOU.
HUH? WELL, IF YOU SAY SO.

WALLS HAVE ANTENNAE, WE MUST BE CAREFUL. DO NOTHING TO ANGER YURI AND BIDE YOUR TIME. HELP WILL COME.
THANK YOU, POBLATH. YOU HAVE MADE ME FEEL BETTER ALREADY.
THAT NIGHT, SURE THE JAILER WAS MY FRIEND, I TOLD HIM MY STORY..
...AND SO IT WAS I AND NOT YURI WHO SAVED THE PRINCESS LILLA FROM THE ANT-MEN.
BY THE BLUE-JAWED WOOFUS*! EVERYONE THINKS YURI DID IT. THE KING SHALL HEAR OF THIS!
*WOOFUS: WILD POROVIAN ANIMAL.
BUT HOW? YOU ARE ONLY A JAILER. HOW WILL YOU REACH THE KING?
MY BETROTHED IS BTHUH, LADY-IN-WAITING TO THE PRINCESS LILLA. SHE WILL ARRANGE EVERYTHING.
POBLATH WAS AS GOOD AS HIS WORD AND THE NEXT DAY I WAS TAKEN BEFORE KING KEW. WITH HIM WAS LILLA. I AGAIN TOLD MY STORY...
WHAT MYLES CABOT SAYS IS TRUE. I REMAINED SILENT BECAUSE YURI THREATENED TO KILL HIM IF I SPOKE.
I CANNOT BELIEVE YURI IS SUCH A SCOUNDREL.
HAVE HIM BROUGHT HERE AND I WILL ACCUSE HIM TO HIS FACE. LET HIM THEN DENY WHAT I SAY.
VERY WELL, CODAL, BRING PRINCE YURI TO THE THRONE ROOM.
A FEW MINUTES LATER, YURI APPEARED AND KEW TOLD HIM OF MY ACCUSATIONS...
IT IS ALL LIES! WHAT THIS EARTH CREATURE SAYS IS NOT TRUE!
YOU ARE THE ONE WHO LIES, YURI. YOU ARE NOTHING MORE THAN A BRINK!*
*BRINK: LIZARD
I WILL KILL THIS WORTHLESS CUR! HE CANNOT INSULT ME AND LIVE!
EEEEE! STOP HIM! MYLES TELLS THE TRUTH!
COME, YURI I HAVE WAITED LONG FOR THIS.
18

MYLES CABOT, THIS TIME I'LL MAKE SURE YOU DIE... YEEAHH!
NO, YURI, INSTEAD YOU'RE GOING TO CONFESS!
NOW, YOU YELLOW BRINK, WE'LL FIGHT IN GOOD OLD AMERICAN STYLE AND SEE WHO WINS!
HELP!
AFTER A FEW GOOD RIGHTS TO THE JAW, YURI GAVE UP AND I DRAGGED HIM TO HIS FEET...
NOW, SON OF A MATHLAB, CONFESS!
IT IS TRUE... I TRICKED... CABOT... HE TOLD... THE TRUTH...
YURI, I SHOULD ORDER YOUR DEATH, BUT INSTEAD I BANISH YOU TO FORMIA TO STAY WITH YOUR FRIENDS, THE ANTS!
I GO, BUT YOU HAVEN'T HEARD THE LAST OF THIS YET!
WELL DONE, MYLES CABOT. I OWE YOU MORE THAN I THOUGHT. FORMIA'S LOSS IS CUPIA'S GAIN. LET THE OLD HAG WHO RULES THEM GNASH HER MANDIBLES, BUT WE WILL NEVER GIVE YOU UP.
FATHER!
BE CAREFUL! REMEMBER THAT YOU OCCUPY THE THRONE MERELY BY GRACE OF THE FORMIANS.
AND BY THE DISGRACE OF MY ANCESTORS, SOMEDAY THE ENSLAVEMENT OF MY PEOPLE WILL BE BROKEN. SOMEDAY WE WILL BE FREE AGAIN.
SPOKEN LIKE A KING. KNOW THEN, PRINCESS LILLA AND KING KEW, THAT IF EVER SUCH A DAY COMES, MYLES CABOT WILL FIGHT AT YOUR SIDE.
THANK YOU, MY SON.
BRAVE WORDS, BUT FOOLISH. WE CAN NEVER BEAT FORMIA. IT IS FUTILE TO STRUGGLE AGAINST FATE.
12

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an interview with

ROBERT L. KLINE

much art by
-Dave Cockrum
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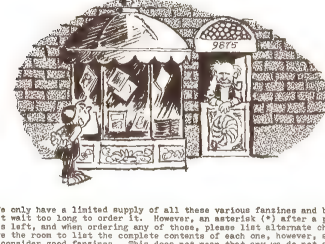

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GOLDEN-AGE GREATS = $2.50 - Beautifully illustrated forty page book consists of many fine drawings of Golden Age heroes by Don Newton, Bill Black, Dan Adkins, Gil Kane, Mike Royer, Martin Greim and others. Also included is a complete index to all the heroes pictured as well as an article on Golden Age heroes by Tom Fagan.

INFINITY FOUR = $3.00 - This 84 page volume starts off with a block-buster of a cover in full color by Richard Corben. There's a great deal of other art including port-folios by Frank Brunner and Gray Morrow as well as many other illustrations by Berni Wrightson, Jeff Jones, Roy Krenkel, Al Williamson, Steve Harper, Mike Kaluta and Morris Scott Dollens. There are also strips by Kaluta, Mort Drucker and an EC science fiction strip by Williamson & Frazetta. Also included is a long article on undergrounds by Jaxon and interviews with Mike Kaluta and Steve Harper. Full color back cover by Larry Todd.

SPIRIT SECTIONS = $4.00 each - These sets contain ten different 8 page sections beginning chronologically with the very first Spirit on June 2, 1940. Each section consists of a seven page Spirit strip with one page of background history on the creation of that particular story written by the man who originally created it, Will Eisner! These are printed in black and white the same size they originally appeared in over thirty years ago.
SET #1
SET #2

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MARVEL TIMES #3 = $1.00 - Indepth article on Kirby's reign on THE FANTASTIC FOUR; "The Legend Of Prester John", "The Watcher Speaks", comic reviews, letterol.

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CONAN = 50¢ - Cover print by Don Newton, 8½ x 11.

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THE COLLECTOR #19 = 85¢ - Fantastic cover by Fantucchio and beautiful centerspread by Newton, not to mention some nice work by Jim Jones and Robert Kline.

THE COLLECTOR #26 = $1.25 - Color wraparound cover by Steve Ditko, six page MR. A strip by Ditko, color centerspread by John Fantucchio, TARZAN portfolio by Don Newton, Steve Fabian and Joe Kubert, C.C. Beck interview, Ken Barr interview and much, much more.

COMIC FANDOM MONTHLY #3 = 75¢ - Krenkel cover, article by Tony Isabella on Green Lantern-Green Arrow, a look at the '71 Worldcon, columns by Evanier, Isabella, etc.

CYCLOPS = 75¢ - full color cover print by JOHN ADKINS, CORBEN, 8½ x 11.

1973 OVERSTREET "COMIC BOOK PRICE GUIDE" = $6.00 - 400 pages!! All comic books from 1933 to present are listed along with their current market value. Over 500 cover reproductions illustrate the guide. Also features a color cover, a guide to buying fandom and articles on collecting comics. A MUST for collectors!

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EC HORROR LIBRARY = $20.00 - Hardcover book, 10 x 14, which re-prints from the original art and in FULL COLOR no less than 23 classic EC tales. Science fiction, horror and shock suspenstories by all the greats: Frazetta, Ingels, Williamson, Wood, Davis, Crandall, Krigstein as well as a pre-viously unpublished EC science fiction story by Angelo Torres!

FANTASTIC FANZINE #12 = $1.50 - Beautiful full color cover paint-ing by Robert Kline, plus other excellent art by Newton, Cockrum, Kline, Richardson as well as a color centerspread by Fantucchio. Also, several well written articles and an excellent Robert Kline interview studded with many beautiful examples of his art.

FANTASTIC FANZINE SPECIAL #2 = $2.00 - A very long and indepth interview with John Adkins Richardson, arti-cles and photos covering the many different activities at the 1971 New York Con, interview with Phil Seuling, article on our old friend the Pied Piper of Fandom Bill Spicer as well as art by Wrightson, Kline, Cockrum, Steranko, Smith, Purcell and more.

FANDOM ANNUAL #1 = $2.50 - Fantastic cover, many many articles on Golden Age characters and comics such as Fawcett, FLASH comics, Hedor Comics, etc., with many art reproductions. Also article on EC's WEIRD SCIENCE and an interview with Harvey Kurtzman. Color front and back covers.

FANDOM ANNUAL #2 = $5.00 - Illustrated interview with Fantucchio as well as one with Joe Kubert. The complete SAVAGE KARP strip by Don Newton (19 pages), art by Finley (portfolio), Wrightson, Wood, Richardson, Newton, Raymond, Frazetta, (gallery of classic covers) and others. Articles on Golden Age comics, Batman, Blue Bolt, Walt Disney Comics, Del's New Trend, Joe Orlando, WEIRD SCIENCE, Ghost Rider and considerably more.

FANDOM ANNUAL #3 = $4.00 - A 200 page blockbuster! Strips by Frazetta, Williamson, Joe Kubert (TOR), Crandall (The Ray), Basil Wolverton; a 30 page spread on EC including Wally Wood SF covers and an interview by Rich Hausser. Also, articles on STAR TREK, The Lone Ranger, Flash Gordon, Underground Comix and more. Interviews with Al Feldstein and Gary Groteau (DOOMSBERRY). There's also spreads on serials, stills from JASON AND THE ARGONAUTS, comic covers from the cream of the Golden Age, 12 installments of THE WILLIAMSON COLLECTOR and quite a few strips by Williamson, Frazetta and others.

FLASH GORDON = 75¢ - Full color cover print by Don Newton, 8½ x 11.

FANDOM'S AGENT #1 = $1.00 - very nearly Fandom's King Kong cover.

FIGHTING HERO COMICS SPECIAL EDITION #1 = $1.75 - Reprints from out of print early issues of FIGHTING HERO COMICS.

FUNNYWORLD #14 = $1.50 - Large article on the filming of the PRIZE THE CAT film including a still on the cover in color. Also included is a fantastic 8 page full color strip by Richard Corben, plus many other articles.

FLASH GORDON, INTO THE WARRIOR OF MONGO = $13.00 - 144 pages of Alex Raymond's Flash Gordon, a complete story from 1936 through 1938, top notch reproduction in a beautiful hardcover book, 9 x 12. Over 2½ years of classic Raymond!

GOLDEN FUNNIES #1-16 = 60¢ @ - Tabloid size newspaper which reprints some of the finest Golden Age strips such as Buck Rogers, Superman, Tailspin Tommy, Don Dixon, Little Nemo, Dick Tracy, Mandrake and others.

FLASHBACK 2 = $2.00 - A reprint of the complete HUMAN TORCH #5 from 1941--the famous Torch/Namor battle issue that sells for over $50.00!!

Ye Olde Fanzine Shop

GOLDEN AGE COLLECTOR #1 = $1.25 - Stormy Foster by Reed Crandall: the only two METEOR MARTIN strips by Basil Wolverton; also The Web and Steel Sterling. All are original Golden Age strips reprinted with beautiful halftone reproduction.

ILLUSTRATED COMIC COLLECTORS HANDBOOK Vol. 2 = $1.25, Vol. 3 = $1.50, Vol. 4 = $1.25 - Capsule histories and illustrations of Golden Age heroes, both the well known and the very obscure. The first two volumes include art by Fantucchio, and the final volume has art by Newton and Richardson as well as cover reproductions from the Golden Age.

KIRBY UNLEASHED = $4.00 - Big 11 x 14 volume has full color wrap-around cover by Kirby as well as four color interior pages. Features fine examples of Jack Kirby art, some never before seen, from the 30's to the 70's. A wide cross section of his work includes newspaper strips he did under various names, covers for BLACK MAGIC as well as a gallery of drawings of his more familiar characters, including a rejected cover for THOR and an unused THOR interior page. It's Kirby such as you've never seen him.

MONSTER TIMES #1 = $2.00, #2 = $2.00 (STAR TREK), #3,4,5,6 = $1.00 @ #10 (EC issue) = $1.50, 11,12,13,14,15 = $1.00 @ This is a tabloid newspaper containing articles and art in all areas of monster and comic lore with good movie coverage as well.

MOVIE & SERIAL POSTERS = $1.25 each - 16 x 20 inch
THE LONE RANGER AND TONTO and also THE CRIMSON GHOST.

MARVEL TIMES #1 = $1.00 - Articles on Barry Smith, sword & sorcery in comics, comic reviews, Golden Age Timely cover,etc.

FULL COLOR FRAZETTA FAMOUS FUNNIES PRINT = $1.25, two for $2.00.
9 x 12 full color print of the Frank Frazetta BUCK ROGERS cover of FAMOUS FUNNIES #210.

REALITY #2 = $2.00 - Gorgeous full color front cover by Larry Todd of two alien gladiator monsters; color back cover by Kaluta; two unpublished PHANTOM OF NORTHER strips, one by Kaluta (7 pages) and the other an SF strip by Bruce Jones (7 pages); 4 more pages by Kaluta; 2 page strip by Todd; pages by Wrightson and Reed Crandall; article by Strnad on Fandom writing, and a beautiful centerspread by Frank Brunner of a man fighting a giant octopus!

STAR TREK STILLS = $5.00 - Set of six different 8 x 10 glossy stills. Excellent photos of Kirk, Spock, McCoy, and Uhura. Scenes include portrait shots and a great scene of three of them in the transporter room.

STERANKO'S HISTORY OF COMICS Vol. #1 = $4.00 and Vol. #2 = $6.00 - Both volumes have color wraparound covers by Jim Steranko and the books are exactly as the title describes them, beginning with Pulps and newspaper strips and going along into a detailed analysis of the Golden Age heroes.

STAR STUDDED COMICS #6 = $0.50 - D. Bruce Berry art; very early fanzine.

TARZAN = $1.25 - Full color poster by Don Newton, 11 x 17.

VOICE OF COMICDOM #17 = $1.00 - Features the very best black and white strip that Richard Corben has done! The story concerns Rowlf, a half man-half dog product of a spell gone awry, and his violent adventures. A 24 page strip! Color covers by Corben as well. Full 8½ x 11 fanzine size.

MASQUERADER #6 = $1.25 - Very early Jane (we want to see a picture of Len Wein when he was about 14 years old?)

ROBERT KLINE SWORD & SORCERY POSTER = 65¢ - 2 color, 8 x 11, slick paper.

ROCKET'S BLAST SPECIAL #1 = 65¢ (Timely-Marvel), #7 = 75¢ (EC), #8 = $1.00 (CAPTAIN MARVEL SPECIAL, retells origin in strip by Don Newton, beautiful wash centerspread of Marvel family by Robert Kline and a new drawing of Captain Marvel by C.C. Beck, exclusively here!

PHASE #1 = $4.00 - Original strips by Frank Brunner, Mike Ploog, Buckler, Jones, Barr, Kaluta, Sutton and others. Drawings by Wrightson and Morrow. Beautiful FULL COLOR wraparound cover by Ken Barr!

TARZAN OF THE APES BY BURNE HOGARTH = $10.00 - Hardcover book, 160 pages, 8½ x 11, 120 pages in FULL COLOR of Hogarth art illustrating the exciting origin of Tarzan and of the years when he was raised by the Great Apes. Stunningly vivid color and art!!

NEWTON PORTFOLIO = $1.00 - A collection of great Don Newton art! Remember his classic Hangman, Thor, Solomon Grundy, Scheller..? Well, here's more!

GOLDEN AGE #3 = $1.50 - Front and back cover by Don Newton (Front in color); EC war comics article by Tom Pagan, seven page article on Jack Cole and more.

GOLDEN AGE #4 = $1.25 - Front cover by Don Newton, centerspread by Newton of Spy Smasher, portfolio of pages and covers from EC science fiction comics, Jim Jones drawing of Ming the Merciless, articles on JUNGLE COMICS, Landon Chesney and more.

GOLDEN AGE #5 = $1.25 - Excellent front cover by Don Newton of SF hero in hand to jaw combat with monster, back cover by John Adkins Richardson of Hawkman, articles on TOP NOTCH comics, Cary Bates, Forrest Ackerman and others. Numerous illustrations by Don Newton.

GOLDEN AGE #6 = $1.25 - Centerspread by John Adkins Richardson of the Fantastic Four, three page portfolio by Robert Kline of heroes from CLUE COMICS, reprints of excellent art from Spanish comics, "Tyzor The Prehistoric Man" strip by Jim Chase, and more.

GOLDEN AGE #7 = $2.00 - Wraparound color cover of Tarzan by Newton, fantastic six page Richard Corben portfolio "THE WORLD OF CONAN", in depth interview with John Adkins Richardson, "Mnemo, Son Of Little Nemo, In Nightgall" is a beautiful nine page strip by John Richardson featuring all of the Golden Age greats, ROCKETMAN serial article by Earl Blair, more art by Newton, Mason, Richardson, & others.

WRIGHTSON COVER PRINT OF "IT" = 75¢ - Full color from RBCC #86, 8½ x 11.

WEIRD SCIENCE #15 = $1.25 - Exact reprint of this original EC comic lacks only the ads. In color and contains these four SF stories: "The Martians?" by Wally Wood, "Captivity" by Al Williamson, "Miscalculation" by Kamen and "Rum Steerl" by Joe Orlando. Cover by Wally Wood,

THE SENSUOUS FRAZETTA = $2.00 - A portfolio of Frank Frazetta's sexiest renderings of women. Some are full page and many are double page poster size. These are finished drawings. No sketches. Quality printing on quality paper.

SERIAL ENDING-ESCAPE PICTORIALS = $3.00 each - These are all on heavy stock, 8½ x 11, contain sequence shots from the end of each chapter showing the cliffhanger endings then one shot from the start of the following chapter showing the escape, also the Opticals (From Chapter One) of leading players, title card, Chapter One card, supporting players, credits, recap forward card, eight frame sequence. All of these are blow-ups from the actual film frames. Other stills are also shown, identification of non-listed players, complete detailed chapter-by-chapter synopsis, filming start-stop dates, National release date, footage, running time, editing notes of each chapter, who actually wrote the music, production number, general notes on the serial and production notes. Each has color fronts and back covers. The 6 available are: DAREDEVILS OF THE RED CIRCLE, ZORRO'S FIGHTING LEGION, RED RYDER, SPY SMASHER, CAPTAIN AMERICA, DRUMS OF FU MANCHU.

THE COLLECTOR #27 = $1.50 - Sixty pages of fine material starting off with a full color wraparound cover by Robert Kline of John Carter and Dejah Thoris fighting Therks. There is also an Edgar Rice Burroughs article written by Bill Conway and illustrated with many drawings by people like Ken Barr, Don Newton, Joe Sinnott and some especially beautiful ones by Steve Fabian! There is a long strip by Jim Pinkoski titled NOMAN. There's an indepth, fully illustrated interview with Gray Morrow and an eight page strip by Dikto plus more surprises like a Don Newton western portfolio.

LONG TOM'S AMERICANA COMIX - $4.25 - This large 12¾ x 17½ book reprints four classic Golden Age comic strips in a large attractive poster size format. These are prime Golden Age from 1940-41 and include two SPACEHAWK by Basil Wolverton, the famous Daredevil battles the Claw story from SILVER STREAK COMICS #7 and the Blue Bolt origin story by Joe Simon. Fifty pages from the forties!!

JACK KIRBY'S GODS POSTERS = $3.25 per set - Each one of these 11½ x 17½ posters is reproduced in full color from the original water color paintings by Jack Kirby of the Gods "Heimdall", "Sigurd", "Baldur", and "Honir". Printed on quality paper, they are offered at a price so low no Kirby fan can afford to miss them. These posters are now out of print from the publisher so there is only a limited supply left. Shipped flat in a special Kirby illustrated envelope reinforced with cardboard. Add $1.00 for first class.

Ye Olde Fanzine Shop

On the ADULT COMICS,
if you desire first
class mailing add
$2.00 per copy.

THE SPIRIT #1 = 75¢ - Just published, it features four Spirit adventures from 1946 reproduced from the original art. But the real toppers are the color wrap-around covers by Will Eisner, totally new (and great) and four new one page Spirit strips by Eisner which is some of his finest work.

ADULT COMIC

ANOMALY #4 = 75¢ - Jan Strnad's ANOMALY is back! It features two beautiful color covers by Rich Corben, a three page strip by Corben as well as a fantastic thirteen page air brush strip by him. But that's not all. There's also a brand new sixteen page strip by Bob Kline as well as inside front & back covers by him.

ADULT COMIC

FANTAGOR #3 = $1.00 - Completely in full fantastic color! Nineteen pages by Corben, a nine page horror strip by Herb Arnold, tremendous front cover by Corben, back cover by Corben/Bode' and more. Brilliant use of color!

ADULT COMIC

FANTAGOR #4 - $1.00 - Again, it's completely in full color. There's a ten page science fiction strip by Corben as well as a seven page sword and sorcery strip by him. Rich also does the front cover and inside front and inside back covers. These strips have some really incredible and imaginative uses of color! Also SF & fantasy strips by Tim Boxell, Myron Holman (very good) and Dresner.

ADULT COMIC

FEVER DREAMS #1 = 75¢ - Color front cover by Rich Corben and color back cover by John Adkins Richardson. A sixteen page sword & sorcery strip by Richardson and a sixteen page SF strip by Corben, both written by Jan Strnad.

ADULT COMIC

THE SPIRIT #2 = 75¢ - This fine issue features four Spirit adventures guest starring Ol'Pall from 1946 & 47 as well as a brand new 4 page Spirit story from a script Eisner wrote in 1950 but never used until now. The color wraparound cover by Eisner is also brand new and really beautiful!

ADULT COMIC

WEIRD FANTASIES #1 = 75¢ - Full color throughout. SF science fiction and fantasy stories by Rich Corben, Al Davis, Landon Chesney and Nicola Cuti. Inside front cover is an excellent SF scene by Jesse Santos.

EC LIVES! = $5.00 - Ninety-two pages on heavy stock paper devoted to EC: reprints of seven classic stories and has interviews with many of the old EC artists and writers discussing EC and all the personalities who made EC what it was. There's an excellent article by Bhob Stewart about OUT OF TIME as well as a brand new beautiful cover by Wally Wood done especially for this volume!

MARVEL COLLECTORS HANDBOOK #1 = $1.25 - Complete index to the FANTASTIC FOUR comics, illustrated with cover repros, pin-up pages by Kirby of the Sub-Mariner, Dr. Doom, Silver Surfer, etc. as well as a ten page interview with Kirby the like of which you'll never see in FOOM!

MARVEL TIMES #2 = $1.00 - Lengthy article on Dr. Strange, also Berni Wrightson and Stan Lee articles. Question and answer column as well as comic reviews. Art includes cover of DR. STRANGE #180 printed from the original and KULL #3 cover from black & white proof. Plus more!

SENSE OF WONDER #12 = $1.00 - Article on Stanley Pitt by John Ryan with fine art reprints from strips such as his Yarmak and Gully Foyle; excellent Will Eisner article with reprints from "Hawks of the Seas", "Yarko" and the "Spirit" including a repro from a rare 1952 SPIRIT section done by Wally Wood (beautiful SF scene); art by Newton, Krenkel, Buckler and more including an article on Jack Kirby.

HERITAGE #1a = $3.50 - Color cover of Flash Gordon by Alex Raymond, back cover by Frank Frazetta and Al Williamson interview with Crabbe; very fine SMASH GORDON strip by Frank Brunner; excellent FLASH GORDON strip by Mike Ploog; very nice strip by Jeff Jones; portfolios by Gray Morrow and Kenneth Smith; also other fine art on the Flash Gordon theme by Reed Crandall, etc. A 64 page extravaganza!

HERITAGE #1b = $5.00 - Color cover of Flash Gordon and company by Al Williamson and Craig Morrow (very detailed); back cover by Wally Wood; very fine five page FLASH GORDON strip by Reed Crandall; five pages of incredible full page illustrations by Neal Adams; strips by Bruce Jones, Carlos Garzon and Esteban Maroto; an excellent three page portfolio of Flash Gordon by Stanley Pitt; other portfolios by Mike Royer and Al Williamson as well as a number of very fine individual pieces by Berni Wrightson, Reed Crandall, George Evans and Roy Krenkel as well as an eleven page article on the evolution of the Flash Gordon strip written by Larry Ivie.

GRIM WIT #1 = 75¢ - Richard Corben art from cover to cover! Thirty-six pages of all new material including a color cover, a 25 page strip called "The Beast Of Wolfton" and a 7 page sword and sorcery strip starring Corben's own Hazar the unhero. There's some truly powerful work in here varying from Corben's inimitable style to his incredible air brush drawings.

ADULT COMIC

TALES FROM THE CRYPT #46 = $1.25 - Exact reprint of this original EC comic only lacks the ads. In color and contains these four stories: "Upon Reflection" by Jack Davis, the classic "Blind Alleys" by George Evans, "Success Story" by Joe Orlando and "Tratter Up!" by Graham Ingels. This is truly a fine issue of EC horror.

SERIAL PICTORIAL = $1.25 per volume or all 8 for $8.50. Each volume consists of 15 full size 8 x 10 stills and one half page still printed on heavy stock.
Vol. 1 "CAPT. MARVEL", Vol. 2 "MASKED MARVEL", Vol. 3 "DARKEST AFRICA", Vol. 4 "SPY SMASHER", Vol. 5 "DRUMS OF FU MANCHU", Vol. 6 "ZORRO'S FIGHTING LEGION", Vol. 7 "SECRET AGENT X-9", Vol. 8 "ROY BARCROFT, REPUBLIC'S GREATEST VILLAIN".

DAREDEVIL VS. THE CLAW poster by Don Newton = 75¢ - 8½ x 11, color

STERANKO'S COMIXSCENE #2 = $2.50 - Special Captain Marvel issue. Features a spread on C.C. Beck including pictures of him with the old Fawcett staff as well as of him today; the drawing of "Big Man Marvel" that landed Beck his job doing the revival; Spider article by Robert Weinberg; two page article on Krupp Comix; news and advance cover repros from Marvel & DC plus centerspread by Steranko.

STERANKO'S COMIXSCENE #4 = $2.00 - This issue features Steranko's excellent anti-drug strip "The Block". Also the usual pages of news and advance cover repros from the major comic companies.

STERANKO'S COMIXSCENE #5 = $2.50 - Special double size issue on the sword & sorcery theme, packed with page after page of barbaric splendor. Stories, articles, features and facts about swordplay and savagery in comics, films and gaming. Includes work by Barry Smith, Wally Wood, Jack Kirby and others.

STERANKO'S COMIXSCENE #6 = $1.00 - Special John Carter of Mars issue. Includes map of Barsoom, old pulp news art from the Burroughs paperbacks, articles as well as all the regular news features.

CAPTAIN GEORGE'S WHIZZBANG #16 = $1.00 - Excellent nine page article on the special effects wizardry of the Lydecker brothers (many behind the scenes stills); article on G-8 AND HIS BATTLE ACES; "Favorite Films Of 1944"; old comic ads & ads plus reviews of recent books and films and more.

BADTIME STORIES = $5.00 - A Berni Wrightson super-spectacular! From the artist who brings you Swamp Thing comes this incredible array of art. FULL COLOR front and back covers; 5 beautiful strips as well as Wrightson's classic "Uncle BILL's Barrel". Fifty-two pages of wonderful Wrightson!

MR. A -SY STEVE DITKO = 75¢ - This fanzine features four complete strips of MR. A by Ditko, the strips totalling almost 40 pages, plus color covers and color centerspread as well as a little known classic by Ditko.

FRANK FRAZETTA SPECIAL (CAPTAIN GEORGE PRESENTS #38 & 39, double issue) $1.25 - Sixty-four pages featuring various strips by Frazetta including several White Indian strips and some of his funny animal and humor work.

GOLDEN AGE COLLECTOR #2 = $5.00 - Color cover of Blue Bolt by Don Newton and no less than six Golden Age strips including the Green Lama by Mac Raboy (a reprint from ALADDIN #1), Blue Bolt by Simon & Kirby, Spacehawk by Basil Wolverton (from TARGET #7), the Twister, the Claw, and a little known classic by Dr. Drew story printed from the original art! Square binding.

GRAPHIC STORY MAGAZINE #15 - $2.25 - Marvel's only magazine cartoonist Gahan Wilson, as well as a twelve page interview with him which is illustrated with many of Wilson's cartoons. The balance of issue is Marvel at a low point with one time comic artist now science fiction writer Harry Harrison. It is illustrated many examples of Harrison's comic art, including pages he did for Wally Wood, as well as a montage page of stills from SOYLENT GREEN (which was based on Harrison's book). A very low and very good interview.

THE TABLOID SPIRIT = $3.25 - This is an 11" x 16", five page brand new Spirit strip written and drawn by Will Eisner. It is in FULL COLOR, the colorist is Eisner as well. It is printed on heavy stock, one side only, a sixth page that tells the story behind the creation of this episode. Bound. All copies mailed flat. $1.00 extra for first class mail.

SHAZAM 1973 SUMMER EDITION = $2.50 - Life magazine size, 80 pages, all full color. Features six Golden Age classics with the whole Marvel family together and starring in individual stories. Also special section on "How To Draw The Shazam Family", a behind the scenes talk with C.C. Beck, a diorama featuring Captain Marvel, a double-page poster and more.

CRITIQUE

10. Superb
9. Excellent
8. Very Good
7. Good
6. Fairly Good
5. Fair
4. Tolerable
3. Poor
2. Very Poor
1. Worthless

CRITIQUE is basicly a review column, but we will not specificly recommend that you buy or not buy a particular item. We will review each item to the best of our ability and let each reader take it from there. We will be reviewing almost any item (fanzines, prozines, records, portfolios, tapes, posters, or just anything of general interest) with two exceptions. We will not be doing any SFCA publications, nor any item that is free. CRITIQUE offers a readership of two thousand and CRITIQUE will also offer the publisher of any item we review up to one hundred words of free space to rebut his review, if he chooses to do so, providing his review is less than an "8" rating. All rebuttals to appear in the next column must be in our hands at least five days before the ad deadline of the next RB&CC or they will be run in the following issue. If you have an item you would like reviewed, send a copy of it to: CRITIQUE, 9875 S.W. 212 Street, Miami, Florida 33157

A few things to remember: Where UNDERGROUNDS are concerned, you must be 18 or older to order them. All fanzines reviewed are 8 1/2 x 11 with offset printing and wraparound binding unless otherwise noted. From time to time there may be a publication over which two of our reviewers have wide disagreement and in which case two reviews of the same book will be run in the interest of fairness.

A FINAL NOTE: The only reason for CRITIQUE is as a service to fandom. If you appreciate what we are trying to do then let us know. Your support can be shown in numerous ways: If you order an item because of our review then please mention CRITIQUE in your order, and of course the RB&CC would appreciate your subscription and advertising support. Naturally, your comments are welcomed.

G.B. LOVE / EDITOR

THE TABLOID PRESS SPIRIT - $3.40 - 12" x 16", six pages, one side, on heavy stock - Published by Tabloid Press, P.O. Box 1064, Oakville, Ontario, Canada (Available from The SFCA for $3.25)

This is really a fine publication and is far better than the amorphous description in the Tabloid Press ad indicates. When I first saw this advertised, I thought it was a one page strip as the ad doesn't say it's any longer and so my interest in it wasn't much aroused until I actually saw it. This publication contains, in full color, a complete five page brand new adventure of The Spirit, written, drawn and colored by Will Eisner!! It is quite excellent and is very much in the mood and style of the stories he drew in the 40's, although many of the characters are very much people of today, no mistaking that. The story is titled "The Invader" and concerns an advance scout sent to Earth by an alien civilization so that he can check us out for ways to conquer us. The agent has disasterous encounters with drug dealers and revolutionaries, but with no one who can help conquer Earth. Hot on the agent's trail is The Spirit who finally tracks the Invader down a bit too late, but not too late in the way you might think.

The art is really fine, and the coloration by Eisner is exquisite, adding a beautiful mood and feel to the story. The story itself is written in the way that only Eisner can write them and in all respects Eisner shows that he hasn't lost his touch the least little bit.

The final page is an editorial by the publishers and some of the breakdowns of "The Invader" including the story of how it came to be written.

All of it is truly classic Eisner, a la 1973.

RATING 10 / JAMES VAN HISE

JUNGLE SCENES OF TARZAN BY Z. BURIAN - $15.00 - A portfolio of 30 illustrations, 11 x 16, printed one side, loose in a protective folder - Published by C.E. Cazedessus Jr., Route 2, Clinton, Louisiana 70722

This portfolio of Tarzan illustrations by Zdenek Burian is assembled from the Czechslovakian editions of the first two Tarzan novels, as well as including ten pieces from THE BEASTS OF TARZAN that had not been previously published. The art of Z. Burian is very realistic and extremely fine and polished All of these illustrations are finished paintings and many have an almost photographic grasp of the realism of the scenes he pictures. All but one of these illustrations are black & white, the color one being a fine piece of Tarzan with Opar behind him in the distance. Almost all of the scenes in this portfolio feature Tarzan in, of course, jungle settings with apes and other animals. Nearly all are breathtakingly beautiful. Although the price on this portfolio is steep, the richness and the splendor of the art makes it well worth it.

RATING 9 / JAMES VAN HISE

ASHTON'S BIG LITTLE BOOK CATALOG PRICE GUIDE FOR 1973 - $5.95 - 136 pages, 5½ x 8½ - Published by James Ashton, 902 Progress Street, Middletown, Indiana 47356

Just published, this is a price guide for Big Little Books, Little Big Books, Jumbo Books, Highlights of History Series, 5 Star Library Series and A.L. Burt Pub. Series. The listing is quite complete. The Guide centers on the listing itself, having only a minute amount of history of the BLB's, and in fact only a few cover reproductions, these in the form of reprints of 13 old ads, including the ad for the 2nd, 3rd & 4th BLB's issued. The pricing on some seems high, such as the Flash Gordon's, but then these are largely projections, not necessarily what the books are worth this minute, rather what they will attain in the months ahead. The condition for grading is defined and seems quite reasonable except for some backward logic in that a book with a spine missing is considered in poor condition unless it's one of the BLB's in the higher priced catagories, then its condition is considered fair. A unique addition to the pricing is in the form of each book being given a key letter so that selling lists could list it with the key letter instead of the title, an idea that I feel most dealers would find impractical as the only one who would really benefit by this is James Ashton as people would have to own his price guide to know what the book listed actually was. The books are listed in the guide by title, author, Whitman number and with four conditions: mint, fine, good, and fair. The binding of the book is wraparound which will guarantee a long life expectancy, more longer than the square bound type of guide such as Overstreet's in which the pages come loose with frequent use. Due to the brevity of this guide, I find it somewhat to justify the high price, especially when compared to Overstreet's Comic Book Price Guide which is over three times the length and only a nickle more. But then it's the BLB collectors and dealers who will ultimately decide if the information contained herein is worth the weight.

RATING 8 / JAMES VAN HISE

COMIC FANTASY QUARTERLY #1 - 75¢ - 16 pages - Published by Gordon Bailey, Jr., 5613 Oakmont, Ft. Worth, Texas 76112

What we have here is a fanzine with a great deal of potential. The format is one that can be stretched so as to include any one of a number of topics.

The purpose of this zine is to feature informative and indepth but brief (2-3 pages) articles. With this first issue they have indeed done what they had intended to do, but I can't shake the feeling that this is rather empty and that it could have been much better.

The first article, "The Superman Mystique", is about a speech Nort Weisinger gave at a university. This is probably the best feature in the entire issue. There are excerpts from his speech throughout the issue, each one being an interesting unknown tidbit about the industry. The article is accompanied by several photos.

Senator Bullshitter by Jim Jones is a two-page parody on our government and politicians. Although it has its good points it remains primarily rather childish.

There's a beautiful two page centerspread by Dan Adkins. It's one of his best efforts I've seen in years.

"The Decline And Fall Of The Adventure Strip" is an article reprinted from a newspaper concerning the state that the daily strips are in today. I found it to be interesting in spots as well as boring in spots.

"Fandomworld" by Jim Rehak is a good column where Jim simply talks about the comic stories of the day. He talks about things like Marvel's terrible black & white line, DC's new 50¢ switchover, etc. One of the issue's better features.

A column called "Marxscene" reviews the new book THE MARX BROTHERS-THEIR WORLD OF COMEDY. This column will be a regular.

There's an average two-page report on the 1973 Southwestern conventions. They talk mostly about the films and the guests.

Finally there's an article on the new "Star Trek" cartoon. There's also a nice back cover illo by Bill Wilson.

The front cover, by the way, is a four color cover. It's a very good drawing of the Vault Keeper by Jim Jones.

I forgot to mention that on the inside front cover there's an illustration by underground artist Tim Boxell who will have a portfolio in #2.

I think with a few more good articles, such as interviews with underground artists, fan artists & writers, some articles on underground comix as well as overground comics, etc, CFQ will turn out to be a very entertaining and valuable zine.

RATING 7 / MARK BURBEY

FAVORITE FUNNIES #1-3 - 50¢@, 12/$4.50, 26/$9.00 - 12 pages tabloid, unbound - Published weekly by Dynapubs Enterprises, RR #1 Box #297, East Moline, Ill. 61244 (#1-3 available from The Sfca for 60¢ each)

Following on the heels of their own GOLDEN (now VINTAGE) FUNNIES, comes Alan Light's FAVORITE FUNNIES. What I find most remarkable about this immitation of their own success is that it's better than GOLDEN FUNNIES.

The lead strip is THE PHANTOM sunday from 1940. The art and story in this aren't bad and with the pseudo-Raymond type art it's rather interesting.

The second strip, BRICK BRADFORD, is the sunday from 1935 and although another obvious FLASH GORDON immitation, it is good. Quite entertaining. The art manages to capture the feel of Alex Raymond's early art, if not the quality.

This is followed by some good ALLEY OPP dailies from 1941.

Then there's "The Miscellaneous Page" which features a different strip each issue. The first few have featured DOLLY AND HER PALS, an entertaining but typical strip whose storylines seem very familiar as they are the type that are constantly reused, even (sadly) in today's comic pages.

Next is SKY ROADS, a 1930 strip which is about early aviation (bi-planes and such). The art is a bit crude but it reflects perfectly the feel of the 1930's.

The centerspread is like a dream come true as it features full sunday page size, LITTLE NEMO! The reproduction is excellent and the ones he chooses are excellent as well. This to me is worth the entire price of the magazine alone! LITTLE NEMO from 1913. What a fantastic experience!

Turning we come to "The Adventure Page!" which begins serializing SPEED SPAULDING by Edwin Balmer & Philip Wylie. The story is actually an adaptation of the SF classic WHEN WORLDS COLLIDE, originally written by these men and adapted for the comic page. The art by Marvin Bradley is nothing outstanding but is adequate enough.

Next is BRINGING UP FATHER from 1919 which looks almost the same as it is now.

The page following is a week of Rob Kane's BATMAN dailies. The art isn't bad but the reproduction isn't very good as the blacks on the strips are fadded and blotchy, something they should work on correcting.

The inside back cover features a week of Herriman's classic KRAZY KAT.

The wind up is with the sunday from CHARLIE CHAN by Alfred Andriola.

I look to see FAVORITE FUNNIES not only emulate the success of GOLDEN FUNNIES, but to far surpass it.

RATING 9 / JAMES VAN HISE

JEFF JONES POSTER - $2.00 + 25¢ postage - 17 x 24 - Published by Darkstar Graphics, 3432 Bayfield Blvd., Oceanside, New York 11572

This is a truly magnificent poster, ranking up with any by Frazetta or any other professional artist. I think Bud Plant described it best when he offered it for sale in his new list: "Beautiful new full color poster by Jeff Jones, intended for a pocket book cover that never appeared. A warrior stands with hands outstretched, a huge mace-axe in one, a shortsword in a jeweled scabbord at his side. In front, perched at various heights on a rocky cliff, nude girls stand, bend, kneel as if attached to the rock itself".

What more can I say?

RATING 9 / MARK BURBEY

FRAZETTA #2 (THE BURROUGHS BULLETIN #29) - $3.50 - 32 pages - Published by Vern Coriell, 6657 Locust, Kansas City, Mo. 64131

This is the long awaited (about three years or so) second issue of FRAZETTA. The publisher combined it with THE BURROUGHS BULLETIN to satisfy the promise he made to its readers for an equally long awaited Frazetta issue. The final product is at once very attractive and very unsatisfying. The front cover is of Frazetta and one of his kids sitting in front of an enormous painting of his of three native wattiors confronting a lion on the African veldt. The painting itself is magnificent and very well reproduced in tones of yellow and orange. The rest of the scene surrounding the painting, though, has rather odd printing in black & white with splotches of blue overlay, making for a beautiful painting surrounded by a sloppy frame. The back cover is a very nice full color painting of Tarzan, previously unpublished, from TARZAN AND THE ANT MEN. The interior pages of this book are printed in dark brown ink which is irritating at first, but when one becomes accustomed to it, it's rather pleasing in spots. Opposite the contents page is a full page profile photograph of Frazetta. Following this is a three page article by Bob Barrett titled "Frank Frazetta-The History Of A Burroughs Artist". The article is very good. It's an enjoyable, informative and valuable article, a very definite asset to the issue as it doesn't just center on Frazetta's Burroughs art but covers his entire career. Included with the three page article are several pages of accompanying art reprints, ranging from the cover to BUSTER CRABBE #4 (just the art, no lettering, half decent reproduction), some of Frazetta's newspaper strips for JOHNNY COMET, ACE McCOY and IT ABNER (only fair repro here), an interesting half-page repro of a painting of a Tyrannosaurus in a swamp and a couple pages of pretty good Frazetta sketches, all well reproduced. "The Case of the Miscaptioned Illo" by Bob Barrett refers to an excellent illustration in the Canaveral Press edition of TARZAN AND THE CASTAWAYS and the story behind why the actual intended caption wasn't used. This is followed by three pages of repros from the Canaveral Press Burroughs editions, one page with four from TARZAN AND THE CASTAWAYS (fair repro), a full page drawing from CASTAWAYS (very good repro) and one page of four drawings from TARZAN AT THE EARTH'S CORE (excellent repro here). The centerspread is comprised of a two page article by Frazeta titled "The Imaginative Years" which is a valuable insight into Frazetta's very early years as an artist. Spanning the entire two pages across the bottom is an excellent Frazetta drawing of a girl sitting on a log, admiring a butterfly resting on her hand, while at the other end of the intricately wrought and vegetation covered log is a neandrathal peering at her from behind a knarled branch. Really fine! There follows two pages of photos of Frazetta from the 50's & 60's, some well reproduced, some a bit dark. Then there's a one page "Frazetta ERB Illo Checklist" which is followed by a one page profile of Bob Barrett. Next are two pages of Frazetta illos; two drawings on one page of Burroughs heroines, and the other page a tremendous illustration of Tarzan facing a bull ape in the jungle. The closing feature is a reprint of the seven page THUN'DA strip "The Monsters from the Mists!". Unfortunately, the reproduction on this, although apparently done from originals or stats, is only fair with considerable fading out of fine lines. Very disappointing. The inside back cover is merely the editorial with a couple crude Frazetta sketches. If not for the massive inconsistency of reproduction throughout the issue, and the rather sloppy layout of the cover, this would be a really beautiful issue. But the poor repro in spots and the somewhat steep price in light of the slim page count, cannot balance with the issue's good points.

RATING 7 / JAMES VAN HISE

FOREIGN COMIC REVIEW #2- $3.50(Danish Kroner) - 28 pages - Published quarterly by Carsten Sondergaard, Juni Alle 79, Dk-2730 Herlev, Denmark

This features the most comprehensive and exclusive reports on the workings of the international graphics art market for any publication being sold to date.

FCR features news and information about comics and other related periodicals from 17 different countries; news and facts about their writers and artists are included in each and every issue with often as many as 36 different cover reproductions from each particular country.

Along with cover reproductions of the many and varied "books" being sold around the world are brief and opinionated recaps of the type of storylines being used throughout the books, often accompanied by several panels of art from each of the comics on review so as to give the reader a better understanding of what they're referring to since the majority of comics reviewed are from non-English speaking countries.

The art featured throughout this issue is reprinted from 63 different comic books and graphic art publications; reproductions is very clear and crisp and is all in black and white except for the front and back covers which are in color, depicting scenes from two Chinese and Indian comic books.

The majority of the art reproduced here is very detailed and intricate, lending a great deal more to the overall worth of the strip in quality and appeal than a good deal of American comics; however, this same art that can be so highly praised and glorified at times appears to be very simple and amateurish.

Some of the features included in this issue of FCR include an editorial on the policies and standards of FCR; an article on "International Fandom" by Steve Schlesf; "Zoom Trap" by David Mulligan, "The History of Marvel Comics" by Mike Main and an article on "Comix" by Bruce Sweeny.

The articles written for FCR are sent in from all over the world with 17 different correspondents reporting on the different aspects of the comics media in 17 countries, these including writers from Asia, Australia, Europe, North and South America and parts of lower Hoboken.

The articles done for FCR are very well written but at times suffer a good deal in the translation into English. FCR has made it its own personal goal to establish better communications and raise the knowledge and understanding of collecting comics around the world.

If you are interested in learning what is going on throughout the world in comics, fanzines, and the graphic art scene, then this is the place to be.

RATING 8 / ORLANDO FALCON

LE BEAVER SUPER SUMMER SPECIAL - $1.00 - 178 pages, mimeo - Published by Cliff Letovsky,
17 Holly Road, Hampstead 254, Montreal, Quebec, Canada

There are getting to be quite a few Canadian fanzines and I believe that of all of them, LE BEAVER is far and away the best regularly published one. While most Canadian zines strive for an international flavor, they seldom make it past the nationalist syndrome, stumbling and wallowing there. LE BEAVER is quite different as it is a Canadian zine that doesn't trumpet about Canada any more than American zines trumpet about the U.S. of A. It has achieved that distinctly international flavor that is so elusive to all the others.

This giant issue has more features than I could possibly hope to list here, so I'll concentrate on the main ones while you bear in mind that there's quite a few tidbits that back them up. There's an awful lot of news items in here covering everything from comics to Monty Python's Flying Circus to what William Shatner is working on now. There's an article on the late Arthur P. Jacobs, the producer who engineered and was responsible for causing the five PLANET OF THE APES movie to come about; one on Dan Curtis and what he's accomplished; a piece on the new FRANKENSTEIN film that's being made for TV; an article on the late Lex Barker covering his career; one on Roger Moore as the new James Bond; an article on Nichelle Nichols and one on Harlan Ellison's series STARLOST. There's some coverage of newspaper comic strip artists such as in the article "Sex For Doctor Rex?" refering to REX MORGAN M.D. There's coverage of this year's Reuben awards given out by the National Cartoonists Society. There's a four page article on PLAYBOY's cartoonist Doug Sneyd. Then there's a very long article on Robert LaPalme, Canada's top political cartoonist, followed by a short interview with Pat Oliphant concerning political cartoonist awards that were given out by the Vancouver Sun, a ceremony over which Oliphant helped preside. This is followed by a long interview with Terry Mosher who does political cartoons in Canada under the pseudonym of "Aislin". The interview includes reprints of many of his cartoons and they are quite good both conceptually and artistically as his linework is very fine and precise having a detailed style seldom found in political cartoons. This is followed by an article on "Komiks Kebek" by Cliff Letovsky which goes into detailed discussion of the comic media scene in Quebec, doing a very thorough job. There's also a fairly lengthy interview with Real Godbout, a Quebec artist who has contributed much to their comic art scene as of late. The interview is interesting, covering a variety of topics concerning comics. There's articles on "The Scandanavian Scene", "Comics In Finland". In with these there's a very interesting article on British comics and how their quality has sunk a great deal in the new material dept. There's even an article on comics in Italy. All of these reviews include reproductions of various panels from said country. Page 135 is bound in an actual animation cell from the cartoon INSOMNIA OR BUST! that was produced and directed by Peter Adamakos. It's really nice as the art on the cell is painted on. There's a different cell included in every LE SPECIAL, no two are alike. It's a unique and very interesting item to have. Then comes a long article on the animation scene by Peter Adamakos which involves primarily news but imparts a lot of information, some historical, in the process. It's quite involved and I doubt if a column similar or as complete exists in any other fan publication. Peter Adamakos also does an article called "Animation Under Fire" concerning the fraudulant and unethical use of animation in commercials to influence children. Adamakos also does an involved article on Walter Lantz, creator of Woody Woodpecker. There's also movie reviews in this issue, and a host of other similar items too numerous to list. Take my word for it, there's a hell of a lot packed into these 178 pages.

RATING 9 / JAMES VAN HISE

NEW PALTZ COMIX #1 - 50¢ - 32 pages - Published by Mike Gilbert, Moods Publishing Empire,
90 Pinewood Drive, Commack, New York 11725

So, you ask, what in the hell is NEW PALTZ COMIX? Well, I'll tell you. It's an underground fanzine, or rather, an underground published in the guise of a fanzine. Confusing? No, not really.

NEW PALTZ COMIX came into being when two guys were sitting around with nothing to do, doing their best just to stay awake. One guy said to the other guy, "Whaddya wanna do, Marty?". The other replied, "I dunno, Alan, what'yoo wanna do?" Then the first guy came back with the brilliant answer of, "I dunno...wanna start a funny book?". His friend went even further by saying, "O.K....who do we know that can swipe Corben & Crumb?" After that, everything just fell into place like dominoes. Material was gathered, the book was taken to the printer, ads were placed in the top adzines, and shazam!...NEW PALTZ COMIX became a reality!

So, now you ask about the strips. Aaaahhh, yes, the strips. Well, after reading the book thoroughly, I've come to the indepth and complex conclusion that NEW PALTZ COMIX #1 is comprised mainly of sci-fi and humor strips.

One sci-fi strip called "Confrontation" is by, I think, Mike Gilbert, and is very interesting in story but rather crude in art. But I must emphasize the fact that this story is a very good one and a truly different one.

"City" is another sci-fi strip. The story is good in some parts and not so good in other parts. I have to say the same thing about the artwork since half the strip is by Larry Hogan and the other half is by Mike Gilbert. It's not that one artist is better than the other, it's just that one artist has a more polished style.

"Merrie Felonies-Hare-Brained Fox in Trooper Blooper" is a fun four pager by Vexina & Lowe (whoever they are). It's about two dope smoking con-artists, a stupid pig-policeman and a sly but hare-brained fox. The artwork is really nice as it's sort of a cross between the underground comix & the funny animal comics.

One last strip called "In The Interests Of Science" is another sci-fier by Mike Gilbert. The artwork on this one is somewhat better than Mike's other stuff in this issue. The story is also very interesting.

Throughout the book there are one page strips and some hilarious one liners. One shows a half dead person sitting on a bench saying, "I don't mind not eating...but I sure do miss going to the bathroom". Another shows a dumb looking kid sitting behind a typical lemonade stand setup. There are several bottles sitting on the counter and instead of saying lemonade for sale, the sign says "Free Urine samples". Isn't that hilarious?

Well, anyway, if you want to read something a little different for a change, I suggest you try NEW PALTZ COMIX.

RATING 7 / MARK BURBEY

BODE'S CARTOON CONCERT - 75¢ - 132 pages, paperback pocketbook - Published by Dell Publishing Co. Inc., 1 Dag Hammarskjold Plaza, N.Y., N.Y. 10017

This paperback is comprised of choice reprints in black & white of some of the color "Deadbone Erotica" strips from CAVALIER. The reproduction is largely good halftone but in spots suffers due to the rather cheap quality paper which most paperbacks are printed on. The type of strips vary wildly from the juvenile sex jokes which plague the current strip, to the earlier, more sensitive, imaginative and better written episodes. There is the wildly funny grotesque humor of "Food Stuffs" (which Bode' said he received more complaints about than anything he's ever done, which is interesting since it's one of his most clever dark humor pieces); the surrealism of "Self"; the introspective sensitivity of "River Meat" and "The Monster" as well as the uncomfortable graphic symbolism of "Liberty". While reading these I very often couldn't help but hear Bode's own voice in my mind as I recalled his characterizations of them that he presented in his Cartoon Concert. I found this feeling especially so in "Da Duel".

It's really a marvelous collection, and the brand new Bode' cover on it tops off a really wonderful experience into the mind and art of Vaughn Bode'.

RATING 9 / JAMES VAN HISE

G.A.S. LITE #10 - $1.50 - 64 pages, collated - Published by G.A.S. LITE, 2265 Delaware Dr., Cleveland Heights, Ohio 44106

When you see an ad for a fanzine where they flash around big names like Robert Crumb, Jack Kirby, Neal Adams, etc., do you think to yourself, "All right! Another fantastic zine with fantastic contributors!" or "Crap! Not another crudzine with a bunch of crappy pro sketches." I can usually tell by the appearance of the ad if a zine is good or not. Not always, but usually.

What we have here is, in essence, one big book of interviews. There are interviews with Jack Kirby, Dick Giordano, Neal Adams, Bill Gaines, Vaughn Bode'/T. Casey Brennan and Issac Asimov.

The only really good interviews out of the bunch are the ones with Bode'/ Brennan and Dick Giordano. It appears that once you start Giordano talking you can't seem to stop him, which is a rarity in these kinds of interviews. Plus, he's articulate and says some very interesting things. The Bode'/ Brennan interview is very good as they talk much about how they first got started, what they first did, as well as giving some suggestions on how fans can try to break into the business.

The other interviews are just boring and ridiculous. The interview with Bill Gaines is just a rehash of things we read a million times before.

In my opinion, the best stuff in the book is the unpublished Crumb, the Bode' drawings accompanying the interview, a couple drawings by Adams and the Blackmark illustration on the back cover by Gil Kane.

There are five pages of unpublished artwork by Robert Crumb and the cover which was originally the cover for MELOTOONS. Two of the five Crumb pages is an unpublished, never-before-seen Mr. Natural & Flakey Foont strip. It was taken from his now famous sketch book.

What else can I say about this zine. Nothing more than it's certainly not worth $1.50. At least not to me anyway.

RATING 6 / MARK BURBEY

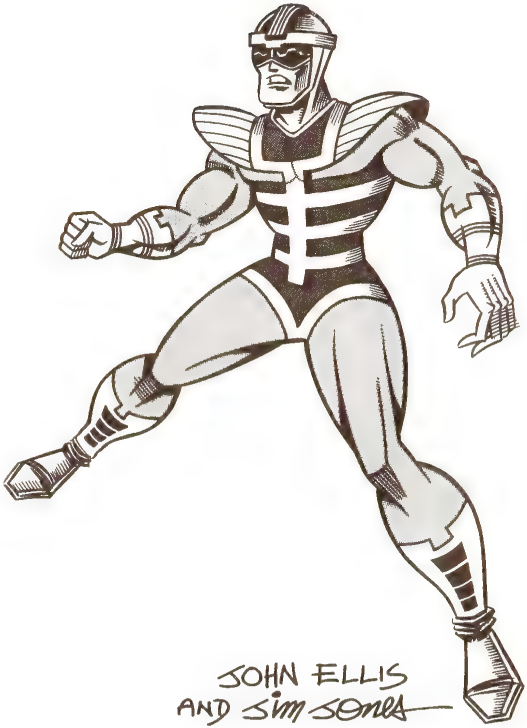
A CORRECTION FROM LIAM O'CONNOR

This is just a short note on Critique. I like and enjoy it. I have just one complaint with it. I write the fanzine review for THE COMIC READER and when TCR is reviewed in Critique, I have twice been credited with the Underground Column and never with the fanzine reviews. As I look over the review of TCR #97 in RBCC #102, I find that I am credited with the Underground column and Marty Pasko & Tony Isabella are credited with fanzine reviews (both of whom have not written for TCR in some time)"and TCR also includes fanzine reviews..." This last itwm was a shock as there were no fanzine reviews in TCR #97.

I hope that the matter will be dealt with as it is somewhat annoying to me as having wrong statements in this type of column can lead to trouble and/or a loss of credibility. Thank you for your time and keep up the good work.

BIG NEWS

DON'T MISS THE NEXT ISSUE OF THE RBCC. IT WILL CONTAIN INFORMATION ON THE BIGGEST SINGLE PROJECT THE SFCA HAS EVER UNDERTAKEN. MANY OF YOU HAVE ASKED FOR IT AND IT'S COMING !!!!


JOHN ELLIS
AND Jim Sanders

THE WILLIAMSON COLLECTOR

by LARRY BIGMAN AND JAMES VAN HISE

This column continues our coverage of Al Williamson's work for Atlas comics.

TALES OF SUSPENSE #4 - July 1959
"Beware Of The...Robots!" - 4 pages

This story concerns Joe Hughes, an assembly line worker in 2270 whose job is taken over by a robot. Embittered by the loss of his job, he writes an article on the menace of robots taking over people's jobs, etc. The series becomes very popular and eventually it leads to his winning the World Literature Award. That night he is troubled though and suddenly he realizes that it it hadn't been for the robot taking over his job, he never would have discovered his talent for writing as it freed him to pursue a higher form of endeavor. It completely reverses his outlook.

This is one of Williamson's nicer strips for Atlas as the futuristic setting of the story enabled him to draw people in Flash Gordon type costumes. There seems to be some Krenkel inking in evidence on the first page as there is a lot of tight inking and the way the machines are defined is very much a Roy Krenkel approach. Williamson uses a number of closeups and profiles of Joe Hughes and most of them are handled in a very pleasing manner, rather than in the sloppy shortcut manner displayed in a number of his other Atlas strips. Although he uses a lot of blacks in most of these closeups, there are well distributed and usually intermixed with a good deal of line work. The profiles on the last page emphasize the use of blacks but it is done well and seemingly as an exercise in contrast as a number of different approaches are used on that last page. For instance, the first panel which is dominated by four hands signifying the applause. This is the only time we can recall Williamson doing anything like this. The last panel is an interesting and very finely detailed panel and shows a very heavy Alex Raymond influence in its design and linework (see page at right).

This strip earns a very solid rating of ↓4.

STRANGE WORLDS #4 - June 1959
"I was the Changing Man" - 4 pages

This story is a very simple one about a man who invents a machine which allows him to enter the brain and dominate any human being on Earth. The trouble is that everyone he chooses keeps having disasterous things befall them so that he finally calls it quits and decides that his own life isn't really so bad after all.

The artwork is mostly good, solid and tight but it doesn't really come across as overly impressive as the plot gives Williamson very little out of the ordinary to draw, the panels offering little in the way of background and centering on people. The art is better than just competent and Krenkel's inking on the machinery on page one is pretty interesting but the story just doesn't allow it to be flashy enough. Plus, on the last page the artwork is a bit cruder than the rest of the story, causing interest in it to drain off rapidly at this point. All in all, it is a fairly solid ↓3.

MYSTERY TALES #48 - December 1956
"They Took Me Away" - 4 pages

The story concerns a Dr. Johnson who makes a discovery of gene mutation which will enable man to control his emotions. As he is planning to unveil the secret, a man suddenly appears in a time machine. He is from the future, returning to pay homage to Dr. Johnson for the future world he is responsible for creating. The man, Dr. Lars, takes Dr. Johnson back to the future where Johnson sees how horrible it is with no emotion, no love. They discover his reacting by reading his mind and try to prevent his return to the time machine. He escapes, though, and back in the present he destroy his notes, insuring a future where man has a freedo of choice.

The art on this bad but there is an overuse of heavy lines as well as a frequent use of blacks in place of linework effects. It rates a ↓3.

WYATT EARP #7 - November 1956
"The Man Who Lost The Fight" - 4 pages

An accusation of card cheating causes a showdown in which Joe outdraws Clem Harding, supposedly the fastest draw. This makes Joe the fastest and a target for gunslingers who want to make a rep for themselves. Fianlly Joe loses in a draw but is onl wounded sightly. He is looked upon as the loser o the fight until they hear a couple weeks later that the man who outdrew Joe as gunned down and killed by another gunfighter.

The art here is the usually good art that Willi put into his western stories at Atlas. The problem is that there is a lot of fading of fine lines, reducing the appearance and the rating to ↓3.

FINALLY, THE DAY CAME WHEN JOE HUGHES RECEIVED THE HIGHEST OF LITERARY HONORS!
IT IS A PRIVILEGE TO PRESENT YOU, JOSEPH HUGHES, WITH THIS YEAR'S WORLD LITERATURE AWARD! YOU ARE ONE OF THE FINEST CONTEMPORARY WRITERS IN THE WORLD!
THANK YOU, SIR! THIS IS... THE PROUDEST MOMENT OF MY LIFE!
THAT NIGHT FOUND JOE TROUBLED--AND UNABLE TO SLEEP...
JOE!... WHAT IS IT, DEAR? WHAT'S TROUBLING YOU?
ALICE...I WAS WRONG...I WAS ALL WRONG ABOUT THE ROBOTS!...
THE ROBOTS ARE GOOD FOR MANKIND! LOOK WHAT THEY DID FOR ME! THEY TOOK AWAY MY JOB IN THE FACTORY--AND THAT GAVE ME AN OPPORTUNITY TO DISCOVER A TALENT WITHIN MYSELF--THAT I NEVER WOULD HAVE KNOWN ABOUT, OTHERWISE!... MY TALENT FOR WRITING!
WHY...ALL OVER THE WORLD, ROBOTS ARE REPLACING HUMANS IN WORK THAT'S MOSTLY DRUDGERY...AND THEY'RE LEAVING MEN FREE TO PURSUE HIGHER FORMS OF ENDEAVER! MORE AND MORE PEOPLE WILL BE ABLE TO ENTER THE FIELDS OF SCIENCE...AND PHILOSOPHY... AND THE ARTS! BECAUSE OF THESE ROBOTS OUR WHOLE CIVILIZATION WILL PROGRESS FURTHER THAN MAN EVER THOUGHT POSSIBLE!
AL WILLIAMSON
AND TOMORROW, AN OLDER AND WISER JOE HUGHES WILL START WORK ON A NEW BOOK!... A BOOK CALLED "ROBOTS--THE SALVATION OF MANKIND."
THE END
4

Logo by DONNEWTON

PULPS

by JAMES VAN HISE

OTIS ADELBERT KLINE - PART TWO
"A Look At The Writings Of O.A.K."

In his fifty-five years, Kline wrote approximately eighty short stories, a handful of articles and fifteen novels (over 30,000 words each) including two lost titles.

Kline's published novels are THE PLANET OF PERIL (1929), THE PRINCE OF PERIL (1930), THE PORT OF PERIL (1932), MAZA OF THE MOON (1929), JAN OF THE JUNGLE (also titled CALL OF THE SAVAGE,1931), JAN IN INDIA (1935), SAM,SON OF THE TIGER (1931), THE SWORDSMAN OF MARS (1935), THE OUTLAWS OF MARS (1933) and THE MAN WHO LIMPED (published by Saint Enterprises in 1946, it was a collection of tales from ORIENTAL STORIES and MAGIC CARPET from 1930-33), LORD OF THE LAMIA (1935), THE GILA MEN (1925), THE BRIDE OF OSIRIS (1927) and THE SECRET KINGDOM (with Allen S. Kline, 1929).

Kline wrote two other novels which were never published and are apparently lost. They are THE CARIBBEAN NIGHTS (45,000 words) and THE HUNTERS OF MARS. The latter novel was actually seen in its manuscript form by Oswald Train when he once visited Kline, and also it was announced in a 1930's fanzine.

Kline's best stories, and the one's which fans are most familiar with due to their reprintings from Ace Books in the 1960's are his interplanetary adventure stories and his Tarzan imitation JAN OF THE JUNGLE.

Despite the sequential order in which Ace published them (and in which, actually, the stories take place) Kline wrote the Venus novels before the Mars novels. In THE PLANET OF PERIL, the minds of two men of 20th century Earth are switched with the minds of two men of Venus of millions of years ago, that being the period when Venus flourished with a civilization. THE PLANET OF PERIL chroicles the adventure of the first man, Robert Grandon, as he overcomes tremendous odds on the dangerous and colorful world of ancient Venus. THE PRINCE OF PERIL chronicles the adventures of the second man, Borran Takkor (formerly of ancient Mars, having exchanged minds with Harry Thorne of Earth in an episode only referred to in the opening of that story as Thorne's adventure, SWORDSMAN OF MARS, hadn't been written yet!) At the conclusion of PLANET OF PERIL it is revealed that Grandon and Takkor never need fear being snatched from the lives they have carved out for themselves on Venus as their Earth counterparts upthe found Earth so dull that they made a suicide pact and jumped off a cliff, smashing their bodies so that the two on Venus had no hope of ever making a return exchange, as if they had wanted to. PORT OF PERIL just chronicles another adventure of Robert Grandon. Of the three Venus, PLANET OF PERIL comes across with the most verve, excitement and interest. THE OUTLAWS OF MARS concerns the adventure of Jet Morgan's Nephew, Jerry Korvan, and his encounters on ancient Mars.

Although the Ace editions published in 1960 are marked unabridged, such is not the case. Ace reprinted those titles as they appeared in the editions published earlier by Avalon Books, assuming that those editions were complete. They were mistaken. Avalon Books had a set number of pages in which their stories had to fit, causing them to abridge several of the titles they reprinted. Also, Avalon updated the openings of the stories so that they would be more interconnected. These deletions and revisions were more often than not quite extensive and they were carried over, unawares, into the Ace paperback editions. Some of the most blatant is in the SWORDSMAN OF MARS. Here chanters 1, 22 & 23 are cut out entirely and chapter two is revised. The dropped chapter one explained in more detail the circumstances which had made Harry Thorne disenchanted with this world and driven him to attempt suicide. One sequences involved Thorne attempting to get a job as a fencing assistant but being refused when the instructor discovered to his amazement that Thorne was better than he was. The description used of Dr. Morgan in the first chapter of the Ace edition was transposed from the actual dropped first chapter of the story. In their openning chapter, the reference to Dr. Morgan's servant as being a Negro is omited. Also, the statement that Thorne took sleeping pills was added as actually he had tried to shoot himself but Dr. Morgan had been there to prevent it. Most fans of Kline feel that SWORDSMAN is perhaps Kline's best novel, but the abridged form in which Ace reprinted it harms the story severely.

Another example of the changes are that in THE PLANET OF PERIL a whole added scene is there in which Grandon sees a drawing of himself in the newspaper as Dr. Morgan is looking for a man of that description. This scene actually adds to the story as the changes in the opening chapter are deletions which tighten it and make it more interesting, the added scene addinr more interest.

In THE PRINCE OF PERIL, the entire first chapter is doubled in length to explain about the previous stories and more clearly define its position in the series.

stories and more clearly define its position in the series.

So the way it finally turned out in the Ace editions, PLANET, PRINCE, SWORDSMAN and OUTLAWS were all abridged (due to their being reprinted from Avalen) while JAN OF THE JUNGLE, THE PORT OF PERIL and MAZA OF THE MOON were complete editions.

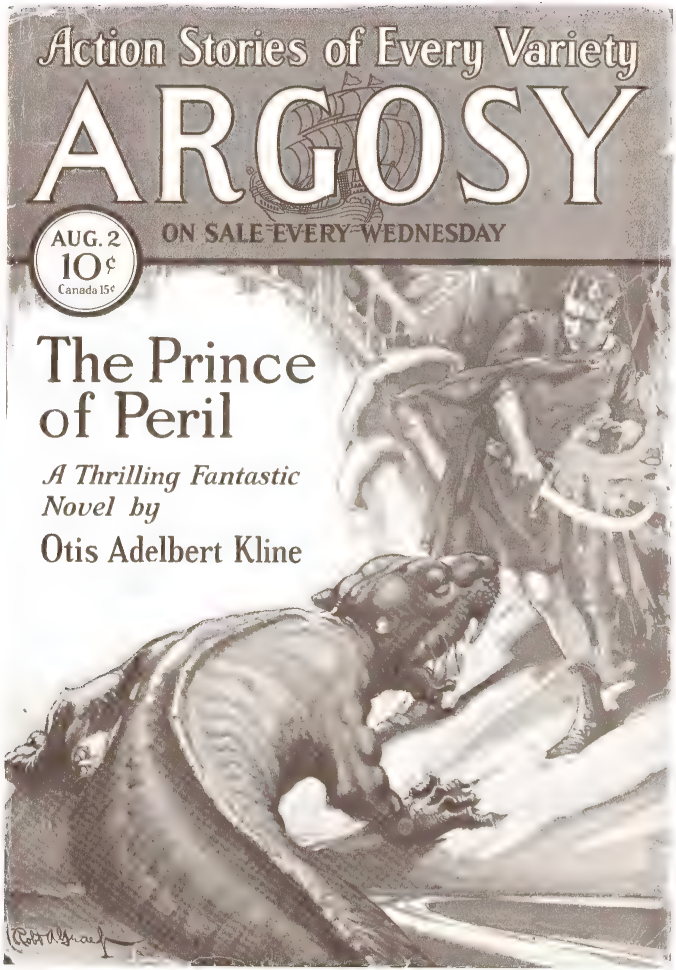
The extra material that appeared in those editions were probably added by Oscar Friend as he was representing the Kline agency at that time and he was an SF and pulp writer himself.

Kline's stories, although largely inspired by the scientific romances of Edgar Rice Burroughs, are still fine stories in their own right, maintaining an interrity of writing that was not imitative of Burroughs. It had been several years since I had read any Kline and so I recently reread some of his books. Unlike the stories of Burroughs which I find I just can't get interested in anymore due to the style of writing, I did very much enjoy Kline's. They're simple stories but nonetheless very enjoyable as they're pure escapism, and written well to boot. His Tarzan imitation, JAN OF THE JUNGLE, I just read for the first time and it was pretty good. Although the character is obviously patterned after Tarzan he has a bit more of a violent streak in him as when he gets in a fight with something (or someone) he tends to gouge their eyes out as his first line of offense. The story is quite colorful though as it has the usual lost civilization in the mountains although this time it's South America instead of Africa as all the lost cities that Burroughs placed in Africa were already beginning to push each other off into the ocean. I myself found it more enjoyable than I would any Tarzan novel I'd try to read now as Kline's writing style holds up much better to the passage of time than Burroughs has.

Kline's stories though, by their nature, do fall into cliche's and sometimes stilted dialogue. One line in THE PRINCE OF PERIL which really broke me up when I read it was "Come, we must rescue the princess from that fiend." It was delivered very straight and one almost could think it was a put on, but I doubt it.

Despite the infrequency of Kline reprints, there seems to be a resurgence of interest in his works brewing as Pictioneer Books, Inc, an independent publisher is reprinting Kline's sequel to JAN OF THE JUNGLE titled JAN IN INDIA. This particular story has never appeared in book form before. Also, Donald Grant is publishing a $10 hardcover titled OTIS ADELBERT KLINE which will be a difinitive book about him with many memoirs, a bibliography, cover repros, etc. Plus, for the last couple years, David Anthony Kraft has been publishing OAK LEAVES, a small zine devoted solely to Kline, of which he has published eight issues. He can be contacted about info on OAK LEAVES at the address: Lakemont, Georgia 30552.

I would also like to give special thanks to David Anthony Kraft (who is the present agent for the Kline estate) for great deal of valuable information he sent me in preparation of this article.


Action Stories of Every Variety
ARGOSY
AUG. 2
10¢
Canada 15¢
ON SALE EVERY WEDNESDAY
The Prince of Peril
A Thrilling Fantastic Novel by
Otis Adelbert Kline

COMIC COLLECTOR'S COMMENTS

BY HOWARD P. SIEGEL

COLUMNIST'S CORNER

MANY READERS HAVE EXPRESSED CONCERN TO BOTH EDITOR/PUBLISHER G.B. LOVE AND MYSELF ABOUT THE WELFARE OF THE S.F.C.A. AND RB-CC IN PARTICULAR. BECAUSE THIS ZINE NO LONGER CARRIES 50 PAGES OF ADVERTISEMENTS, IT DOES NOT MEAN THAT WE ARE "IN TROUBLE". WE ARE ACTUALLY FOLLOWING A PREDETERMINED COURSE TO MAKE ROCKET'S BLAST A NON-PERIL PUBLICATION. PART OF OUR "GAME PLAN" IS TO INITIATE MORE ARTICLES AND INFORMATIVE FEATURES TO THE FORMAT. CERTAINLY, STUDENTS OF RB-CC HAVE NOTICED THIS TREND IN THE PAST SEVERAL ISSUES.

FURTHER, OUR MARKET RESEARCH INDICATES THAT ALTHOUGH OUR SUBSCRIPTION LIST HOVERS BETWEEN 2000 AND 2250, THERE IS AN ACTUAL READERSHIP OF TRIPLE THAT! SUBSCRIBERS HAVE BEEN PASSING ALONG THEIR COPIES TO OTHERS. MAY WE NOW CAUTION BOTH GROUPS THAT POLONIUS HAD THE RIGHT IDEA WHEN HE ADVISED "NEITHER A BORROWER NOR A LENDER BE". FUTURE ISSUES WILL CONTAIN MATERIAL THAT EVERYONE WILL WANT FOR HIS PERSONAL LIBRARY.

WE TRUST THAT THIS CLARIFIES THE SUBJECT. WE ARE VERY HEALTHY THANK YOU! IT'S JUST THAT WE ARE GRADUATING FROM THE ORDINARY TO THE ULTRA.

AND THE PARADE CONTINUES.....with another group of talented fans coming into the New York area to wend their way into the pro ranks. Already here is Joe Jenkins (who I had the pleasure of meeting in October). Due in by January or February, 1974 are Arv Jones (a real talent who I met in Detroit in September), John Byrne of Canada (whose work I have seen in the Duffy Vohland/John Bryne material) and "Gangster" buddy Roger Slifer (who will most likely fill the void of good letterers for a start). A powerful suggestion to all of you: do not let Paul Levitz know where your pad is. He makes side money by renting out apartments (unbeknownst to the owner) to out of town fans on short term leases.

DUFFY'S DOINGS.....once a week the big guy visits me at my office. We discuss "The Gang", his work, trade news and he shows me samples of his latest pro and fanzine work. As the weeks go on, his technique improves, and I predict that he and John Byrne (who is making an effort to get a visa so that he can stay in the U.S. for a while) will make a much wanted team. Duffy has learned to stay away from the Madison Avenue and 50th Street area for fear of being mistaken for a young Bill Gaines. He's also pushing for the return of Animal Man. One of the funniest things I've heard in a long time is a take-off gangsters Roger Slifer, Bob Leyton and Sterno did on Old Duff via a tape cassette. So much for M. Vohland.....now for Captain Marvel's No. 1 Fan.....

NEWICK NEWS.....begins with this letter from Nick Cuti, Charlton's Asst. Managing Editor: "...Don will have a story in issue 16 of GHOST MANOR called 'The Empty Room' and in issue 45 of THE MANY GHOSTS OF DR. GRAVES called 'The Treasure Seekers'. Don is also doing a feature for us called 'Baron Weirwulf's Library' which is a series of one, two and three page fillers appearing from time to time in all of our ghost books." To the right is a picture of the good Baron, © 1973 Charlton Pub., Inc. The brass at Charlton took the opportunity of using one letter to tell Don how pleased they are with his work and predict a great pro future for him. I wrote a letter to the Messrs. Cuti, Wildman and Gill congratulating them on their foresight to grab this great talent first. Now if my yellow haired ex-school teacher friend from Missouri would take my suggestion, he'll have a top-notcher in the bullpen on a limited basis.

THIS HASN'T BEEN DOC SAVAGE'S MONTH.....what with Tony Isabella telling me what might have been his future had the title not been dropped by Marvel; and The Doc Savage Reader fanzine folding because the editors could not give it first class attention due to school commitments. You can't win them all Larry.....

MADMEN, HAVE I GOT GREAT NEWS! The paperback version of Frank Jacob's "Mad World of William Gaines" will be released around Xmas time. It's a great one!

ALMOST UNNOTICED was the news that Austin Briggs, whose works included Flash Gordon and Secret Agent X-9, died on October12th in Paris, France. Another loss this year.....

HERE'S ONE THAT I'M BUYING MYSELF. The National Cartoonist Society's encyclopedia for 1972-1977. Edited by Mort Walker, it contains pictures, biographies, credits, and samples of the work of all the members. Available by sending $10.00 to Mrs. Marge Davine, 9 Ebony Court, Brooklyn, N.Y. 11229. The money goes to the Milt Gross Memorial Fund and the work is a massive, complete literary effort.

ARE THE WIRLS COMING BACK EN FORCE in 1974? NFP is putting its big guns on dissstaff features what with Curt Swan handling Wonder Woman and Schaffenberger doing Mary Marvel.

EVERYONE'S GUESSING about the reasons for the mass exodus of the Latin and Phillipine artists from DC. Perhaps it's the parochial atmosphere at HQ or a misinterpretation of cultures. Either way, look for many of them to show up in Marvel publications next year.

BEST WISHES TO the Menomonee Falls Gazette guys for as successful an editorship of The Comic Reader as Paul Levitz had. One of the necessary tools of fandom, Jerry and Co. have the experience to keep up the quality.

October 7, 1973

Dear [illegible]:

[illegible] the reprint of the 19[illegible] on that basis. We purchased the rights to the reprint to [illegible] level, I too, as over-optimistic. However, the still-[illegible] was unchanged, but even the [illegible] are important ones. The novel contains [illegible] editor, the non-conservative, non-gambling, outside-investment person mentioned [illegible]. Indeed, [illegible] Guelph in the 1940s. Asking him to manage the transition of so important a character was like asking Nixon to concentrate his efforts on doves in politics. The subject [illegible] in history. I read no taste for it. [illegible] a considerable number of [illegible] preferred to listen to the advice of others, particularly [illegible] staff members who were the original [illegible] of the Kol on age Captain and [illegible] I was [illegible].

[illegible] Ed, [illegible] the [illegible], we steered "Classic" on a downhill ride since its inception. Quite frankly, I [illegible] the letters from your company was the first [illegible] regular for the [illegible] I considered more excellent golden age reprint material. Collin [illegible] had put me to [illegible]. We [illegible] an additional, and more [illegible]. There is no one person more thrilling than Captain Marvel than C.C. Beck. His [illegible] when [illegible] [illegible]. So are [illegible] can duplicate it. He put the good Captain in the proper [illegible], he was very successful [illegible], as sales indicated in the late [illegible]. He knows what [illegible] Captain Marvel is. Beck knows what the Captain is [illegible]. [illegible] belongs to the [illegible]. There is no need to "freshen up" to the 1970s. This is where [illegible] your attitude. A poor waitress [illegible] does not appear [illegible]. You said no to [illegible] of [illegible] [illegible]. You could have realized that by just picking up the pieces, a ready made [illegible] on hand [illegible] of all ages.

C.C. Beck did the only thing a person could do when he saw that his child was getting into trouble. He fought for it, albeit in a losing cause. C.C. Beck is a gentleman of the highest [illegible]. He [illegible] aside his principles, he has bowed out of the picture. Thus, an [illegible] symbols, the only person who can make a success of a dying title, is within the [illegible] to be recalled. Genuine, you know it and I know it. Fandom knows it, too. It is your responsibility to management to make money for the corporation. You have committed a lot of your time and [illegible] to make "Shazam" a winner. It is still [illegible] to achieve that goal. Bring back C.C. Beck, even if it means taking Billy Batson off the title. The former can do it, the latter has already proved that he cannot. Rest in case.

Sincerely,

Howard Rugel

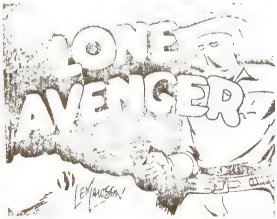
[illegible] I was interested to hear from the various readers, both [illegible], Queen-of-Hearts, [illegible] you've met for excellent [illegible] and I've [illegible] awards, several [illegible], awards, [illegible] which [illegible] programs of Hugo's Conventions [illegible]. Below are some of the [illegible] [illegible] [illegible]

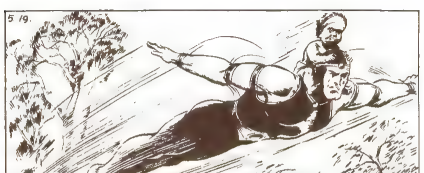
THE RECKONER

THE RECKONER. Now Michael Shayne was able to emerge from his taxicab in a blue full dress suit and high hat is an unexplained mystery in Terrific Comics #5, from which the repro at the left was taken. Together with his juvenile companion Chipper, who accompanies him in the front seat at all hours of the day and night, this none powered hero offered very little. Art was by Bob Fujitani. According to the Tails Guide, he appeared in Terrific Comics as well as the aforementioned Hollyoke subsidiary, Continental Funnies, Inc. No weapons other than his fists were used against city crooks.

RED ROCKET

THE RED ROCKET. Won't be fooled by the repro at the left, which comes from the cover of Captain Flight #5. He did not always wear this red version of the blue beetle's costume. In fact, he varied his dress in many instances, sometimes appearing without the 'R' chest emblem, which was the case in the story in this same issue. His adventures took him all over the lot, from outer regions of the city to other reaches of the universe. We learned in this dynamic publications title from issue 6 to the end, all without ever a word on origin. Although his costume was primarily red, his accessories varied from black to yellow. Art in all was executed by Mo. F. Jewel, which may have been a house name. Issue 5 was by another artist, unnamed. He had no super powers, had a sidekick in some stories named Chohy, who would give wise cracks, deduction not fully explained. In several stories he lifted his mask over his nose in front of people, this revealing his face. The plots were typical of those adventures of that [illegible] period.





MOLO THE MIGHTY by Syd Miller, appeared in various one shot titles during the 1943-45 years. No alter ego. He was from outer space, earthbound because of a rocketship crash in Australia's outback. Able to fly, he loses his alien powers if his jeweled headband is removed. Bullets, fire, etc. have no effect on hi him. Able to encase himself in a steel-hard exoskelectal skin by alterin his molecular structure. Costume was all black with red arm and head bands, white jewel, red & yellow belt.

The EAGLE
BY CARL LYON
THE EAGLE HAS ONCE AGAIN RESCUED PROFESSOR GORDON AND HIS DAUGHTER FROM THE HANDS OF THE CHIEF LEADER OF A GANG OF FOREIGN AGENTS NOW IN A PLOT TO HAVE THE PROFESSOR SPECIAL RADIUM DISCOVERY USED AS A WEAPON TO DESTROY THE WORLD! IN ORDER TO PREVENT THIS FROM TAKING PLACE, THE EAGLE HAS HAD TO USE HIS SUPER-HUMAN STRENGTH AND HAVE BEEN WITH-ONE!!

THE EAGLE by Carl Lyon was a winged hero whose apparatus enabled him to fly much like our Hawkman. Alter ego: Bob Gray, reporter. Again, costume colors could not be determined. He carried a ray gun and had a tube in the top of his hood mask that ejected a sleeping gas. He appeared in one shot titles such as Bombshell, Challenge, New Magic. His gloves had talon like tips.

- To Be Continued -

FANDOM PROFILE

WILLIAM GLENN WILSON, JR. was probably the youngest editor-publisher of a successful fanzine in fandom's recent history. His is a story well worth reading.....

Most of what follows will be in "Bill G's" own words, with sidenotes by this writer. If you are a subscriber of his excellent "The Collector", you'll appreciate the growing pains both publisher and publication have gone through to reach today's product. If you haven't treated yourself to this zine, you're missing out on some real panelological pleasure and now's the time to make up for it. The background material that follows will convince you.....

"I was born on March 16, 1955.....missing the early days of EC in its glory, and had begun my comic collecting at an early age with titles like Superman and Batman. I can remember lightly passing over copies of Fantastic Four #1 and Spiderman #1 when they appeared without giving them much notice due to their great departure from the type of comics I'd grown to like. The "Golden Age" for me was the early 60s. I officially entered fandom in the middle sixties having read Biljo White's BATMANIA in a Batman Comic. I eventually established myself on the pages of BATMANIA as a sometimes dealer and oft times oddity finder. I eventually earned the Batmania Achievement Award through my efforts to get then editor Jack Schiff to reprint more Golden Age adventures of Batman in the DC Giants. As I began to collect fanzines, my interest in, and knowledge of comics increased greatly. My collection took on a more diversified state, expanding to include several Golden Age comics, the "new" Marvels, BLBs and paperbacks. It was about this time that I became inflicted with the disease known as "fanzine publishing". In late 1966, about the time of the TV Batman Craze, I published a xeroxed limited edition (30 copies) fanzine titled "The Men From The Comics". It contained articles swiped from comics and other places. Advertised in Batmania, it surprisingly sold out. A second issue was planned, but never materialized..fortunately. But my spirits were never dampened...

a great guy- a great zine!

you and a million others

IT worked!

newspapers + magazines too

In 1967, a small, four page 5½ X 8½ 15¢ fanzine hit the market....and its name was THE COLLECTOR. It was photo offset and contained rehashed news and some Eisner swipes. Print run was 200 copies. Although it sold out, comments ranged from bad to terrible. I can McGeehan, in one of his fanzine review cols calling it "typical of fandom's fetish for offset repro...the only thing of value is the offset printing itself..." (and that was one of the kinder comments). Rudi Franke, who published Voice of Comicdom and several other fanzines sent me a copy of "The Collector", a zine he'd done years earlier, and although he expressed huge hope for TC's future and no hassle over the

12 years old!

my first cols were just as bad!

similarity of names, his issue, a ditto, was far better than mine! Still my confidence was unshaken.....

John is a Former Fandom Profilee

Gradually, TC, as I nicknamed it, increased in page count, improved its layout, and attracted a far higher degree of writing and artistic talent. Circulation increased, popularity grew. John McGeehan's rating also increased from 1 and 2 to 3 and 4. The overload of material often forced me to publish double issues (#3-4 and #5-6). In 1968 I began a long association with Prince Printing, where I learned all techniques of offset printing from the ground up. As I gained experience, I began to print TC myself....typeset, photo reproduction, etc. With all this, I have many people to thank who stuck by me when times were rough and the magazine was growing. That is why I don't dismiss a mediocre zine today, because I remember when TC was much the same.

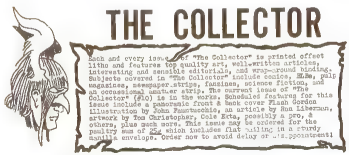
a Printer's devil!

Now that I'm 18 years old, and, I hope, much wiser, my collecting interests pulps, original artwork and an occasional underground comic. I've graduated high school and am working full time at Prince Printing but my plans call for some type of further education, possibly encompassing art, design, printing and/or drafting in a year or two. My main ambitions in life are: see the rest of the world, make a million bucks, and buy a flashy sports car (not necessarily in that order....). Future plans, unfortunately, call for at least a temporary cease of publication of The Collector and a less active role in Fandom.

I hope not -

I can recall correspondance with Bill from a year ago, when I solicited his acceptance as a FANAC NOMINEE, in which he told me that he planned to send over five pages about himself and that would be merely scratching the surface. I said nothing doing. Now, perhaps, I was wrong, because Bill G. has been quite modest about himself and the history of The Collector. Not a prolifically scheduled zine, care and caution can be noted on each page. Some of the finest paper, cleanest typeset and best halftone pictures I have ever seen in a fanzine. And all of it the personal handiwork of the editor-publisher himself. A labor of love? I hope not. I'd like it to be a labor of love and a profitable publication because Bill G. has worked long and hard over the years and deserves some fruits for his efforts. The first to agree will be G.B. Love, a discerning individual who thinks so much of The Collector that he includes it in his Fanzine Shop list of notable zines that the caring fan should have in his library. In closing, let the pictures say the thousand words. Following are cover reprods of an early TC and today's latest issue, along with some ads that have appeared in AD-CC containing the contents of those issues that are Bill's favorites to support his statement of how TC grew in stature.

10


THE COLLECTOR
Each and every issue of "The Collector" is printed offset
Subjects covered in "The Collector" are: movies, SF, FM, pulp
magazines, newspaper strips, science fiction, and
Collector (F/C) is in the wars. Scheduled features for this
issue include a panoramic front & back cover Flash Gordon
illustration by John Fantuzzello, an article by Ron Liberman,
artwork by Tom Christopher, Cole Ecta, possibly a pro, &
others, plus much more. This issue may be ordered for the
poultry sum of 25¢ which includes flat mailing in a sturdy
manila envelope. Order now to avoid delay or disappointment!

LEFT AND BELOW - EARLY "COLLECTOR" ADS AND COVERS

BELOW - THE LATEST "COLLECTOR"

BILL G. WILSON

THE COLLECTOR

DOC SAVAGE - HIS APOCALYPTIC LIFE, BY PHILIP JOSÉ FARMER

Doubleday & Co., 1973

Once again Philip José Farmer has gone to the pulps for a fictional biography. And once again his research has been massive. He read the entire series of 181 pulp issues not once, but twice, and then went back again to reread for a third time specific numbers. As with Tarzan Alive, he pretends that Doc Savage was (or is) a real person who has given Lester Dent permission to serialize his adventures, oft times annoyed at the exaggeration and false facts put into the stories. The inside covers contain a family tree or "mythography" which claims Soloman Kane, Captain Blood, The Scarlet Pimpernel, Allan Quatermain, Fu Manchu, Sam Spade, PhileasFogg, Captain Nemo, Richard Benson, James Bond and Lord Greystoke as Doc's relatives.

Unlike Tarzan alive, the author spends a great deal of time listing the various inconsistencies contained in the "supersagas". Among the trivial items covered is the construction of the door leading to Doc's HQ, Chemistry's specie classification and the location of the HQ garage door. Although Norman Danberg, Alan Hathway and William Bogart wrote some of the sagas, Farmer considers (with some justification), Lester Dent as the true author and gives an entire chapter to this adventurous author who died of heart failure, not by drowning while treasure hunting as many articles claim.

I've written several articles about Doc Savage, as recently as two issues ago. Others have done the same, so rather than rehash commonly known facts; extracts of little known information, or additional details to be added to the well known facts about "The Man of Bronze" will be presented in this book review.

What of Doc's father? We know that his mother died when he was fourteen months old and that his early years were devoid of female influence. The sixth Duke of Holderness had an illegitimate son by name of James Wilder, who posed as the Duke's secretary. After running into a crime which Sherlock Holmes solves, Wilder covers his tracks and migrated to America, where he enters premed school at Johns Hopkins University. He marries and sires a son, actually the grandson of an English duke. James Clarke Wilder is actually Doctor Clark Savage, Sr., surgeon and explorer who, as we know, discovers the ancient Mayan civilization in the first saga. Overbereaved by the death of his wife, the elder Savage subjects his infant son on a training course toward supermanhood until he was twenty. Did Doc Savage fight in WWI, or did only his sides? Farmer advises that Doc did indeed, serve with the air force. Although 15 years old, his mature appearance, six foot one inch, 190 pound body plus faked papers got him into the service. He was already an excellent pilot, having been taught by "the best pilot in the world" Richard Wentworth, who was, at the time, going under his Kent Allard pseudonym (and not yet The Shadow). In March, 1918 his plane was downed and he was captured. After several unsuccessful excape attempts he was sent to a special maximum security prison where he met his future aides. In July, 1918, the group escapes and they join their respective outfits. It was shortly after this that Savage meets Flight Lt. John Drummond Clayton (who Tarzan followers will be quick to recognize). In February, 1919, Doc Savage returns to his father's alma mater, Johns Hopkins earning his M.D. in 1920, went on to Vienna for additional study in brain surgery and neurology. In 1927 he perfects his criminal cure operation and in 1918, with his father, builds the secret upstate New York sanitarium.

At 29, Doc Savage stood six feet nine and weighed 270 lbs. This, Farmer establishes, are his true measurements despite the fact that there are many inconsistencies throughout the pulp series.

Lester Dent. What about him? He read omnivorously, from poetry to the latest advances in technology and science which accounts for many of his "inventions" which were ahead of their time. An expert telegrapher before he came to New York from Oklahoma (with stops in between including birth in La Plata, Mo., Wyoming and Kansas), his life was one of adventure. His philosophy was to learn all he could about something, then abandon it so that he could turn his energy to other directions. Although most of his work, especially for Doc Savage, was hidden under the name "Kenneth Robeson", it did appear by error in "The Specialist of Skull Shoal". Expert mariner (he did much sailing in a two masted schooner called The Albstross), deep sea diver, gold prospector in Death Valley, builder of a "dream house" that functioned on gadgetry and electronics, Dent was also in his time, a dairy farmer, partner in an aerial photography business, lectured, Boy Scout leader and all the while, a writer. The other details are, by now, common knowledge about his entry into pulp writing and his disgust in being confined to "trite writing" which prevented him from going on to literary greatness.

Why Farmer spends a whole chapter attempting to prove that the Empire State Building is the actual HQ of Doc and his group I cannot fathom. If a reader projects himself into the mid 1930s, what other New York building could it be? What is interesting for Savageites is the diagrams of the secret passages to and from the ESB, and layout and details of the fixtures, apparatus, and special equipment house on the 86th floor. The Hidalgo Trading Co. dockside warehouse on 34th Street and the Hudson River also gets such treatment, with references to specific stories that it played a major part in. The legality of the Crime College and the people who administered it are discussed in Chapter 8. The Fortress of Solitude is covered in the following chapter, and then Farmer details the aides, beginning with Monk.

Offspring of Blodgett Hayfair and Melissa Rutherford (sister of Dr. G.E. Rutherford the famous "Challenger" of Arthur Conan Doyle's stories), Monk got his college training in New York by working as a messenger, his PhD at Columbia or Fordham and on to Leipzig for additional study in chemistry. His first love, as we well know, is fighting. When WWI broke out he almost immediately joined the Italian army as a captain. Resigning after being seriously wounded, he served for several months in the British Corps. of Engineers until the U.S. entered the conflict, at which time he transferred into the infantry as a light colonel. He had his financial ups and downs throughout the series, and can be accredited with having been knocked unconscious more than any other team member. Farmer gives the count as 54 times.

ment, according to Hackett's research, ends his career with Doc Savage at close to sixty years of age. Like Doc and Pat, he has Ehrlich relatives (in the person of a half-brother Oliver Brooks, who lives in South Africa, and is a professional actor.) Ham's favorite oath, "by Jove" may be explained by this lineage. Graduate of Harvard Law School cum laude, instead of going into practice he joins the French Army prior to transferring to the American forces in 1917. There is no evidence of his having met Monk at this time.

Renny does not appear in many '30s adventures with the team. He is sent away building military installations, airfields in China, bridges in Burma, etc. Decorated by King George VI for his part in converting English wartime industries into peacetime work, he nevertheless ends his career with the group by infrequent outings and in poor financial state.

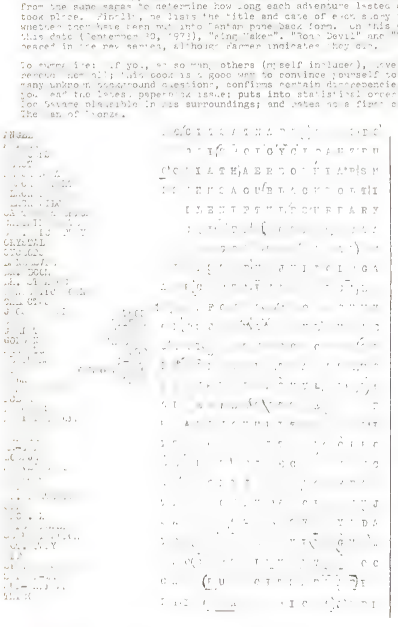
Johnny, before joining Doc's group in 1931, headed the natural science department of a world famous, but unnamed, university. Johnny's knowledge of archeology and geology is considered so great that Hackett admits to Doc taking second [illegible] in this knowledge, something the other members could not endure. Johnny, despite his appearance, had the greatest appetite of the six, and, for unknown reasons, had a peculiar metabolism that required more water than the average man. Johnny was the fastest runner of the aides, and participated in WWII by serving for the Army without [illegible] and became rich [illegible] Like Renny and Long Boy, he bows out of the series several years before issue 181 (The Devil Is Jones, November, 1949).

Long Boy is the physical weakling of the group, especially in appearance, but, as Doc Savage remarks about, can still trade on more than an ordinary share in a fight. A multi-millionaire because of his many electrical and radio patents, he nevertheless lives in a slum apartment off a basement laboratory in a Bronx section of New York. He is definitely the tight-fisted member of the team, even to comedic proportions. He does his bit during WWII when he stopped a German attack on a village by dropping a "long ton" 17th century cannon in the square with scrap metal and firing it at the enemy. During WWII, he dropped out of sight, perhaps on a series of spy missions, perhaps on secret scientific work. Dent is not specific on this. In the series end he has rotten teeth, acquires an ulcer and bows out with number 176.

Former Navy man and Cousin Pat, her relationship with Doc and the Team, and her frequent roles in the adventures. In fact, he goes into much detail in discussing the more than 1/5 total (out of the 181) that she has played a part in.

A table of Chronology appears at the end of the book, in which Farmer makes a tempt to sift clues from the same series to determine how long each adventure lasted and what time of year they took place. Finally, he lists the title and date of each story together with the author and whether or not they were written before Doc's death. On this point he is in error. As of this date (September 30, 1973), "King Maker", "Road Devil" and "The Black Door" have not appeared in the new series, although Farmer indicates they did.

To every life, if you, or so many others (myself included), have pledged yourself to someday peruse the Hills with Doc and is good way to convince yourself to do so quickly. It answers many unknown background questions, confirms certain discrepancies and may come to mind as Doc and the series progress. It puts into startling [illegible] Doc became placable in his surroundings; and notes as a final clear index to all that is the era of horse.



HERE ARE THE ANSWERS TO
PUZZLE ON THE
THIS WAS SENT TO ME BY

THE COMIC ART FANS AWARDS will be published in RB-CC and other top flight fanzines in January, committee chairman Tony Isabella advises. This year "best inker" will be added to the 1972 categories. No nominating ballot as in past years. In the "fan awards" section, both pros and amateurs are eligible (except Tony, who has disqualified himself) which is my hangup in regard to the Awards. But since this is the ruling, I think I'll select Neal Adams for penciller, Murphy Anderson for inker and Marv Wolfman for scripter, since all three have done works for fanzines.....

MAIL DEPARTMENT

Thanks to RON MISENHEIMER of Stockton, Calif. for the nice words and the news clipping revealing that a series of 6 silver bars are being minted by the International Numismatic Agency, 96 Prince Street, NYC 10012 under a license obtained from NPP and King. The series includes Superman, Batman, Wonder Woman, Flash Gordon, Mandrake and The Phantom from the first issue's of their 1940s comic books.

Hey SCOTT FAUSW and all you other "Mobsters".....I haven't heard from you since our get-together in Birmingham six weeks ago.

RICK DURELL has just finished a 20 page index for BRUCE HAMILTON and will be preparing notes for his FANDOM PROFILE shortly. The November Sunday L.A. Examiner supplement will have an article on comic collecting and you area panelologists will see some photographs of Rick's fabulous collection in it.

Sorry I couldn't make it out your way ROGER DUTCHER of Beloit, Misc. Company plans were changed.

"Gangster" DAVE HARTMAN, the Hoopeston Terror was writing his 685th fan letter of 1973 when he advised me that all is well and I can expect some of those good old column reviews from him again.

Hey MIKE NOLAN.....is it TRUE??????????

"I've got about 1500 cover repros for the 197h edition of the COMIC BOOK PRICE GUIDE" writes BOB OVERSTREET, "and will be finalizing the listing proofs next month". In other words fandom, it will be bigger and better than ever. I'll keep you posted on the publication and availability dates.

LOU SULLO, JR. still has a few of those 1946 booklets on the history of newspaper comics I told you about a few issues back. He got orders from Sweden, So. Africa, Okinawa and England. It indicated to me that American comic strips are indeed, international in popularity and that fan groups are growing all over. Price is $3.25 and his address is 3133 Seymour Ave., Bronx, N.Y. 10469.

From STEPHAN BARRINGTON of Mobile, Ala. comes information about the Mobile Panelology Assoc. This column is always interested in such groups and encourages them, so if you are part of a "Mob" or a "Gang", let me know. Steve is but one of many that wrote to express pleasure with the STAN BLAIR FANDOM PROFILE of last issue. I received more complementary mail on this FP than any others in over five years of doing them. The subject deserves every bit of it because he is a grand gentleman!

95 SPRING TICK AVENUE, YONKERS, N.Y. 10705

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Seattle, Wash. (206) 622-6360
Spokane, Wash. (509) 747-4878

Plan to attend the T.C.I. 50th Anniversary Convention in Montreal, September 9 - 12, 1973.

NATIONAL CEN

HISTORY OF "WE"

In July and August, 1969, as a result of a poll, the need for an in-expensive mimeo adzine became apparent. A publication to be known as "The representative of the minority -- or the little guy in this great big world of fandom." Thus, with Issue Number 1 on September 14th., 1969 was born

STAN's

WEEKLY EXPRESS

which was published that Sunday; and every Sunday thereafter. As the struggling adzine grew, there occurred at Issue No. 39, the now famous mail-fraud case known as the DRYDEN AFFAIR in June, 1970 involving over 100 fans and losses of almost $5,000.00. The ultimate success by prosecution, probation, and restitution, as ordered by the court of all the monies gained in this fraudulent scheme is now a matter of history.

By Special Anniversary Issue Number 52, a new logo came into being and Stan's Weekly Express became known as Weekly Express. This was the largest issue ever published consisting of 84 pages, including special art work. This logo was used until Issue Number 100 and was replaced with a logo more in keeping with the "new" monthly schedule that has been decided upon for future.

In conjunction with the DRYDEN AFFAIR, it was proposed that two programs be instituted for the protection of fandom intended to prevent in the future what had happened in the past and to encourage all collectors, dealers and fans to subscribe voluntarily to a Code of Ethics for doing business by mail. WE, as the proponent would also administer and direct the activities of the programs. "WE" (as it became known) is now in its FIFTH YEAR of publication and ONE HUNDRED THIRD ISSUE. The two programs known as: "WSA" [We Seal of Approval] issued only to those of the highest integrity and character and "WRB" [We Reporting Bureau] dedicated to the prosecution of all known mail fraud are now in their FOURTH YEAR of operation having provided almost 600 individuals with service with claims totaling over $20,000.00. With the exception of a few large cases, 80% of the claims filed with the bureau have been settled successfully by mediation, arbitration, restitution or prosecution. From time to time information has been published for fandom in general.

This became the first step toward mutual understanding between fans in order to off-set the suspicions aroused by the DRYDEN AFFAIR which directly -- or indirectly -- touched all of Fandom in its scope and left in its wake a "mistrust" which inadvertently caused those who normally were reasonable and cooperative to do otherwise. The WSA program was one of the most effective means in assisting fandom to return to normal activity. As WRB watched the activities of fandom during 1971, certain "apparent" patterns were developing and mail fraud was on the increase -- among them being fans whose activities in the past had been without fault. Now, this was no longer true. At this time, in an issue of WE, it was projected that substantial increases in fraudulent activities would occur. During 1972-73, this prediction came true. Now, fandom is faced with a FOUR-FOLD increase in such schemes. To the novice, or to one who has not experienced a loss, this information may seem far-fetched and exaggerated. But, LET THE RECORD SPEAK FOR ITSELF ! As we have mentioned before -- and as we will again and again -- in just THREE cases involving over FOUR HUNDRED FANS, the losses are TWENTY THOUSAND DOLLARS. [Dryden Affair - $5,000.00; Sandusky-Cortez Case - $5,000.00; and the Meyrowitz Case - $10,000.00] Are you one of the LOSERS?

To cope with this situation, a NEW ENTITY has come into being ... NATIONAL CENTRAL BUREAU [NCB] which combines the former bureau and divisions into one single operation so that tabulation, reporting and action by the bureau (for and in behalf of fandom) can be centralized for better service and more efficiency. Therefore, WSA and WRB are now part of NCB and has been expanded so that ALL OF FANDOM may become MEMBERS of, and participate in, the expanded scope of the bureau. As a result of this move NOW, the bureau's operation will become a matter of BEFORE THE FACT, rather than it was AFTER THE FACT. The MOST IMPORTANT SINGLE SERVICE now offered by the bureau is that of MONITORING OF TRANSACTIONS.

MEMBERSHIP IN THE BUREAU IS F R E E to all eligible fans. The cost of service provided by the bureau is nominal -- and you pay ONLY for that service which you ELECT to use.

BULLETIN

FROM
NATIONAL CENTRAL BUREAU
STANLEY R. BLAIR, *Director*
P.O. Box 45605 (Almeda Station)
Houston, Texas 77045

For those who might like a bit of history -- WE have just discovered a box containing 30 copies of the Special Anniversary Issue No. 52 of September 6, 1970 (our largest single issue consisting of 84 pages; including the now famous mail fraud case -- The Dryden Affair and original art work) in MINT condition.

WE wish to dispose of these NOW. If you want a collectors item, send $1 for a copy (sent 3rd class); add postage based on 8 ozs. otherwise.

WE also have a few of the original Editorial Pages from Issue No. 43 and 44 which contained the announcement and progress of the Dryden Affair [these Issues had our largest circulation -- 10,000]. At that time "WE" was 8-1/2 x 14 -- it was not until Issue No. 57 that we changed to 8-1/2 x 11 and thereafter.

*****

Publishing Schedule "WE" .....

Issues of "WE" (consisting of two or more issues) will be published on the following schedule.

* THANKSGIVING DAY, 1973
* CHRISTMAS DAY, 1973
* NEW YEARS DAY, 1974
  This will be the FINAL Issue of WE.

Advertising for any, or all, of these issues will be accepted. WE would like the final issue - New Years Day to be like No. 52 in size.

WE-uns ...

It is anticipated that No.'s. 2, 3, and 4 will be published between now and February or March, 1974

Stan

NTRAL BUREAU

ALL MEMBERS OF NATIONAL CENTRAL BUREAU [AND ITS AFFILIATES] PROUDLY DISPLAY THEIR "WSA" and assigned number:

By the display of this MEMBERSHIP LOGO, and assigned number, YOU know this collector, dealer, or fan has voluntarily subscribed by the PLEDGE and AGREEMENT to the CODE OF ETHICS which standardizes both the methods and procedures to be used in doing business by mail. In turn, NATIONAL CENTRAL BUREAU is GUARANTOR as to the honesty, integrity and character of such member. As a result, YOU can do business with any WSA member with confidence and assurance in buying, selling or trading merchandise This PLEDGE is available to all eligible fans.

WHAT DOES MEMBERSHIP IN N C B MEAN TO YOU ?

First, and foremost, National Central Bureau [and its affiliates] will act thereafter as **YOUR GUARANTOR** to ALL of Fandom as to your honesty, integrity and character. The Bureau will act for and in your behalf; making inquiries, receiving and reporting information of vital interest to you; will mediate, arbitrate, adjudicate and otherwise settle complaints and misunderstandings; will monitor and protect transactions, file complaints, collect merchandise and/or monies, instigate prosecutive action when, and if, necessary for and in your behalf. Will perform other miscellaneous services as requested or required.

WHAT DOES IT MEAN TO DO BUSINESS WITH A WSA MEMBER ?

In accordance with their Pledge and Agreement to the Code of Ethics, WSA members guarantee merchandise to be as advertised; to ship your order within 21 days from date of payment, to refund within 7 days all payments received for merchandise of prior sale, to make refund within 7 days following the return of merchandise, to ship within 14 days from the date of merchandise returned, any agreed substitute merchandise; to fulfill all statements made within their advertising. To notify NCB if any dispute arises in order that misunderstandings or errors can be quickly settled in a satisfactory manner, and to hold forth TO ALL OF FANDOM the fact of their membership in NCB so that any dissatisfied party may seek recourse through the bureau should any WSA member fail to perform in accordance with the Code of Ethics.

WHAT DOES THE BUREAU DO FOR YOU AS A FAN ?

In recourse to the bureau by the filing of a complaint, the bureau will investigate and ascertain the facts -- whatever they may be. Impartial suggestions, recommendations or decisions are provided by the bureau, based only on such facts as ascertained. To protect, maintain, and otherwise defend and protect the rights of any individual whose complaint is received by the bureau.

TO BECOME A MEMBER OF NATIONAL CENTRAL BUREAU ...

Send a LARGE (#10) S A S E and 10¢ to:

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P. O. BOX 45605 [Almeda Station]
HOUSTON, TEXAS - 77045

BY RETURN MAIL, you will receive the NEW COMBINED form for N C B, W S A, and W R B and a schedule of the Services and Costs offered by the bureau. YOU PAY ONLY for the services YOU elect to use. MEMBERSHIP IS **F R E E !!**

TO BE SURE ... ALWAYS LOOK FOR THIS **GUARANTEE** ...

You owe it to yourself to become a member of NCB

It's F R E E ... Why wait to become a loser ?

SPECIAL NOTICE TO ALL WSA MEMBERS ... If your WSA -- or WSA and assigned number, was granted PRIOR to September 1, 1973, it is now necessary for you to sign the new COMBINED FORM [NCB, WSA, WRB] which supersede any form(s) previously signed. As of January 1, 1974 those who have NOT signed the new form will receive notice of the cancellation of rights, privileges and membership of WSA. To reapply, send SASE and 10¢ for handling.

REPORT NUMBER ONE - NCB ... Contains case listings; Alerts, Warnings, Caution, Consult Bureau First, Complaints Filed, Progress of Cases, Disposition. Suggestions, recommendations and summary information of vital interest to you.

TO OBTAIN REPORT NUMBER ONE ... Published November 20th., 1973 ... Send $1.00 and SASE (large No. 10 envelope) with appropriate postage for either First Class - 16¢ or Airmail - $ .22 for the report.

PLEASE NOTE: In corresponding with the bureau, it is REQUIRED that you provide SASE [Large No. 10 preferred] if you desire a reply.

NATIONAL CENTRAL BUREAU [FANDOM'S PROTECTIVE ORGANIZATION]
Publishers of: "WE" - "WE-uns" and "wee"
Administrators of: WSA Program [Code of Ethics]
Directors of: WRB Division [Fraud Bureau]

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RONALD FERNANDEZ...ELIZABETH, N.J.

Q. Can you identify these coverless comics fo[illegible] ACTION- Superman in "The Enchanted Mountain", SPIRIT COMIC- page 25 [illegible]o of grandfather clock and poem which ends "Then the old man died", ACTION [illegible]-lead story Starman in "Two Dreams to Destiny", FIGHTING YANK - lead story [illegible] with Dance and Joan swinging and find bottle.

A. Can anyone identify those books? If the ACTION isn't #86, then it is an issue after #90. The ACTION is #86. (Thanks Don Ens.)

FLIP CONNIN...OKLA CITY, OKLA.

Q. Fawcett put out three comics called CAPTAIN MARVEL AND THE LITTLE [illegible] OF SAFETY. Their titles were "Danger Takes to Climbing" and "Danger Flies a Kite", but what was the title of the third one?

A. Again, does anyone have an answer?

RANDY HEDOFF...RAHWAY, N.Y.

Q. Looking in STRANGE ADVENTURES #222, I came across "Treasure Planet", obviously an old reprint, drawn by Gil Kane. I checked my GA Index and it does not appear originally in SA. There did it appear? Did Gil Kane really draw it? It sure does not look Kane-ish.

A. This story was from MYSTERY IN SPACE #15 Aug-Sept., 1953 and was drawn by Kane with Bernard Sachs inks.

Q. How about a list of some of the books Gil Kane worked on at Gold Key, Prize and Harvey?

A. If I could, I would, but I don't have any info on his early work.

Q. Has Neal Adams done any work at ACTION besides FLY #4 and on ACTION COMICS in the 60's.

A. No he didn't.

Q. Has Neal Adams worked for any comic book companies besides DC, MARVEL, and ACTION?

A. Only for Warren.

HARLEY FISK...HOUSTON, TEXAS

Q. I have some "FLIP IN CHESLAN ACTION" hardback books. I have books 5,6,7 and would like to find the rest of the set. They were published in the early 1950's. They are complete stories and were printed by Cupples and Leon Co. of New York.

A. Your best bet would be to place an ad in MEGG or one of the other mags. If anyone writes to be about any, I'll pass the word onto you. I can't print your address as it would be unfair to others seeing as it would amount to a free ad.

RANDY HEDOFF...RAHWAY, N.Y.

Q. For reasons of my own, I'm preparing an index to the [illegible]-ation work of Jim Starlin. Can anyone add to this list? CAPTAIN MARVEL #24, [illegible] AND TALES OF SUSPENSE #63, MARVEL FEATURE #1,2, CAPTAIN MARVEL #29-30, SPECIAL MARVEL EDITION #15, MARVEL PREMIERE #25, DAREDEVIL #105, cover of SAVAGE TALES #2, and COMICS CODE #5.

A. Can anyone add to this list for Randy?

PEANUTS
I'M WORRIED ABOUT MY DAD
HE DOESN'T WATCH TV ANY MORE. HE SITS IN THE KITCHEN EVERY NIGHT AND READS HIS COLLECTION OF OLD BIG-LITTLE BOOKS.
YOU DON'T MEAN HE ACTUALLY READS THEM?
I DON'T KNOW. HE JUST SEEMS A LOT
LEAVE HIM ALONE. FIVE CENTS, PLEASE!
THE DOCTOR IS IN

READERS!! I NEED QUESTIONS!!

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MYSTERY IN SPACE index

Don Rosa

In this index: ..."w" indicates "writer".

..."a" indicates "artist(e)".

..."s" indicates "cover story".

...in artist credits the penciler is listed first, inker second.

...featured characters, if any, are noted in (parentheses).

Much of the uncredited art is probably by the talented second-string gang: Frank Giacoia, John Giunta, Joe Giella, Bob Oksner, Sy Barry, etc.

Where inkers don't receive credit bear in mind that usually Infantino favored Giunta or Giella, Kane favored Bernard Sachs, Sid Greene favored Giunta, etc.

After the first nine issues (which listed writer credits) most of the writer credits were garnered from reprint credits in "FROM BEYOND THE UNKNOWN", recent "STRANGE ADVENTURES", etc. Where writers aren't credited bear in mind that a writer usually stuck to his series: Otto Binder probably wrote all the Space Cabby stories, Sid Gerson wrote the Interplanetary Insurance, Inc. tales; the remaining writing chores for the most part were split up among Fox, Broome, Binder, or Finger... (Fox seemed to write the entire comic during #62-91).

Naturally, many art credits are merely the opinion of this writer. My thanks to good friend RAY POUSHES for assistance on spotting artists.

First, for completeness' sake, I'm going to bore you with information on science-fact columns and letters pages...

"What Do You Know About _____?" a 2 page science quiz was in issues #1-18. It was replaced by another 2 page science column, "Wonders of Science" for #19-39; "W.O.S." became 1 page in #40-44; it began carrying science questions from readers #45-52, 54-68; in #53 there was a special edition featuring L.O.C.s on Adam Strange; "W.O.S." began carrying readers' L.O.C. with #69, it became "Wonders of Science Via Rocket Mail" with #72, and then became just "Via Rocket Mail" for #86-91; it dropped L.O.C.s and went back to science-facts under the title "Spotlight on Science" until the final issue #110.
"Giants of the Telescope" biographies (1 page) in issues #10, 11, 16-18, 20-23, 25, 27-30, 32, 33, 37, 41-43, 45, 47-57, 59-61, 64-69, 72-74, 82 & 88.
"Mysteries in Space" was in #10-13, 15, 18-21, 24, 25, 27, 28, 30-32, 35, 39-42, 44 & 45.
"Our Strange Universe" was in issues #28, 29, 36, 42, 49, 62, 64, 65, 67, 83, 90, & 91.
"Our Amazing Universe" (big difference, huh?) #51, 53, 55, 58, 59, 63, 66 & 68.
"Planets of Wonder" was in #20, 24, 29, 30, 46, 48, 59, & 75.
"Amazing Ration" was in both #10 & 60 while "Scientific Word Origins" #39 & 42.
also throughout all 110 issues there were numerous one-shot science pages and half-pages... but if you expect me to list all those you can [illegible]

MYSTERY IN SPACE index

issue #; date; story title; featured character(s); writer; artist(s); page count

#1 April-May 1951 52 pages, 10¢ cover: (Knights of the Galaxy) C. Infantino
"Nine Worlds to Conquer"* (Knights of the Galaxy = K.O.T.G.)
w: Anthony Dillon; a: C. Infantino & F. Giacoia 10 pages
"The Mind Robbers" w: Robert Starr 8 "
"Just Imagine If the Sun Went Out" scientific speculation; a: V. Finlay 2 "
"Spores from Space" a: Frank Frazetta 8 "
"The Man Who Lived Forever" w: John Broome; a: C. Infantino 10 "

#2 June-July 1951 cover:(K.O.T.G.) C. Infantino
"Jesse James -- Highwayman of Space"* (K.O.T.G.)
w: Dion Anthony; a: C. Infantino & F. Giacoia 10 pages
"Secret of the Ages" w: Hugh Davidson 8 "
"The Comet Peril" w: Edmond Hamilton; a: M. Anderson 10 "
"The Micro-Men" w: Robert Starr 10 "

#3 Aug.-Sept. 1951 cover: (K.O.T.G.) C. Infantino
"Duel of the Planets"* (K.O.T.G.)
w: D. Anthony; a: C. Infantino & F. Giacoia 10 pages
"Heroes Out of Time" w: R. Starr 10 "
"Vengeance of the Moth" w: Jerry Coleman; a: G. Kane 8 "
"Big House of Space" w: Manly Wade Wellman 10 "

#4 Oct.-Nov. 1951 now 44 pages, 10¢ cover: (K.O.T.G.) C. Infantino
"Master of Doom"* (K.O.T.G.) w: D. Anthony; a: C. Infantino & F. Giacoia 10 pages
"The End of the World" w: E. Hamilton; a: M. Anderson 10 "
"The Rocket Lanes of Tomorrow" scientific speculation; a: Simon & Kirby 2 "
"The Man Who Walked Through Walls" w: R. Starr; a: J. Giunta 8 "

#5 Dec. 1951 - Jan. 1952 cover: (K.O.T.G.) C. Infantino
"Outcast of Lost World"* (K.O.T.G.)
w: D. Anthony; a: C. Infantino & F. Giacoia 8 pages
"Kidnapped in Space" w: Gardner Fox; a: G. Kane 4 "
"Pool of Time" w: J. Coleman 8 "
"The Secret Story of Ray-Gun 6U" w: John Osgood (Broome) 8 "

#6 Feb.-Mar. 1952 from now on 36 pages including covers cover: (K.O.T.G.) C. I.
"The Day the World Halted"* (K.O.T.G.)
w: D. Anthony; a: C. Infantino & F. Giacoia 8 pages
"The Boy Who Saved the Earth" w: J. Osgood 6 "
"The Man Who Hated Science" w: Jack Miller; a: J. Giunta 4 "
"Cowboy on Mars" w: Manny Rubin; a: J. Mooney 8 "

#7 Apr.-May 1952 cover: G. Kane & J. Giunta
"Challenge of the Robot Knight" (K.O.T.G.)
w: D. Anthony; a: C. Infantino & F. Giacoia 8 pages
"The Man Who Weighed 20 Tons" w: J. Osgood; a: J. Mooney 6 "
"The Case of the Counterfeit Humans" w: G.F. Fox; a: J. Giunta 4 "
"The World Where Dreams Come True"* w: M. Rubin; a: A. Toth 8 "

#8 June-July 1952 cover: ?
"It's a Woman's World"* w: J. Osgood (Broome); a: B. Oksner & B. Sachs 8 pages
"Earth = the Forbidden Planet" w: G.F. Fox; a: M. Anderson 8 "
"Lives of a Rocket Lancer" (last K.O.T.G.)
w: D. Anthony; a: C. Infantino & F. Giacoia 8 "

MYSTERY IN SPACE index

#9 Aug.-Sept. 1952 last issue to give writer credits cover: M. Anderson
"The Seven Wonders of Space"* w: R. Starr; a: M. Anderson & S. Barry 8 pages
"The Perfect Planet" w: G.F. Fox; a: F. Giacoia 6 "
"Meteor of Revenge" w: J. Miller; a: J. Giunta 4 "
"The Martian Horse" w: M. Rubin 6 "

#10 Oct.-Nov. 1952 cover: ?
"The Last Time I Saw Marth" a: M. Anderson 8 pages
"The Dream Adventurer" 6 "
"The Cosmic Gamble" 4 "
"Interplanetary Enemy Number One"* 6 "

#11 Dec. 1952 - Jan. 1953 cover: ?
"The Unknown Spaceman"* w: G.F. Fox; a: B. Oksner & B. Sachs 6 pages
"S.O.S. in Space" 4 "
"Cosmic Capsule" a: J. Mooney 4 "
"Rocketeer for Hire" w: J. Broome; a: C. Infantino & S. Barry 8 "

#12 Feb.-Mar. 1953 cover: R. Moriera
"The Sword in the Sky" a: M. Anderson & J. Mooney 6 pages
"The Richest Man on 9 Planets" 6 "
"The Human Magnet"* a: G. Kane 6 "
"The Great Stone Faces on the Moon" 6 "

#13 Apr.-May 1953 cover: ?
"Signboard in Space"* a: A. Toth 6 pages
"The Hothouse World" w: G.F. Fox; a: M. Drucker & J. Giella 6 "
"The Top Earth" a: G. Kane & B. Sachs 6 "
"The Planet Nobody Wanted" w: G.F. Fox; a: M. Anderson & S. Barry 6 "

#14 June-July 1953 cover: G. Kane
"Hollywood in Space"* w: J. Broome; a: M. Drucker & S. Barry 8 pages
"Destination = Star" w: G.F. Fox; a: C. Infantino 6 "
"The Interplanetary Restaurant" w: G.F. Fox; a: G. Kane & J. Giella 4 "
"Earth's Double Invasion" a: M. Anderson & S. Barry 6 "

#15 Aug.-Sept. 1953 cover: M. Anderson
"The Room from Station X"* w: J. Broome; a: M. Anderson 8 pages
"The Strange Case of the Disappearing Earthman" a: C. Infantino 6 "
"Treasure Planet" w: G.F. Fox; a: G. Kane & B. Sachs 4 "
"The Phantom Spaceman" a: M. Anderson & S. Barry 6 "

#16 Oct.-Nov. 1953 cover: M. Anderson
"Honeymoon in Space"* a: M. Anderson 6 pages
"Interplanetary Insurance, Inc." (first Bert Brandon of the I.I.I.)
w: Sid Gerson; a: C. Infantino & S. Barry 6 "
"The Earthman and the Robot" a: G. Kane & B. Sachs 6 "
"Planet in Reverse" 6 "

#17 Dec. 1953 - Jan. 1954 cover: M. Anderson
"The Last Mile of Space"* w: J. Broome; a: M. Anderson 6 pages
"The Man in the Moon" 6 "
"The Thought Pirate" (Interplanetary Insurance, Inc. = I.I.I.)
a: C. Infantino 6 "
"The Magnetic Duel" w: J. Broome; a: M. Anderson 6 "

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55	V.Good	25.00
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62	Mint	30.00
63	N-Mint	25.00
64	Mint	30.00
65	Mint	30.00
66	Mint	30.00
67	Mint	30.00
68	V.Good	25.00
69	Mint+	33.00
70	Good	20.00
71	Mint	30.00
72	Good	20.00
73	Mint	25.00
74	N-Mint	17.00
75	N-Mint	17.00
76	Good+	13.00
77	Good+	13.00
80	Good+	13.00
81	Good	12.00
83	Good+	14.00
84	N-Mint	16.00
85	N-Mint	15.00
86	Good	10.00
87	Fine	10.00
88	Fine	10.00
89	Fine	10.00
90	Mint	15.00
91	N-Mint	13.00
92	Good	8.00
93	Poor	1.00
94	Fair	6.00
96	No Cover	1.00
98	Good	6.00
101	Fair	4.00
113	Good	2.00
118	Good	1.00
119	Fine	3.00
120	Fine	3.00
121	Fine	3.00
122	Fine	3.00
124	No Cover	1.00
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133	Fair	2.00
134	Fine	3.00
135	Fine	3.00
136	Fair	2.00
137	Mint	4.00
138	Fine	3.00
139	Fine	3.00
140	No Cover	.50
141	Good	2.50
142	Mint	4.00
143	Fair	2.00
144	Mint	4.00
145	Mint	4.00
146	Mint	4.00
148	Mint	4.00
149	Fair	2.50
150	N-Mint	3.50
151	Mint	4.00
152	Mint	4.00
153	Fair	2.50
154	Mint	4.00
155	N-Mint	3.50
156	Fair	2.50
157	N-Mint	3.00
158	Fair	2.00
159	Fair	1.75
160	Good	2.50
161	Mint	3.50
162	Mint	3.50
163	N-Mint	3.00
164	Fine	2.75
165	N-Mint	3.00
166	Fine	2.75
167	Good	2.50
168	Mint	3.50
169	N-Mint	2.50
172	Mint	3.00
173	Mint	3.00
175	Mint	3.00
176	Mint	3.00
177	Mint	3.00
180	Mint	3.00
181	Mint	3.00
182	Mint	3.00
187	Mint	3.00
198	N-Mint	2.50

DONALD DUCK

No.	Cond.	Price
9	Inside Fine; Cover Fair	400.00
159	Mint	50.00
178	Mint	80.00
189	Good	30.00
199	Good	25.00
223	Fine	30.00
238	N-Mint	30.00
256	Fine	25.00
263	Fine	25.00
275	Mint	30.00
282	Inside Good; Cover Fair	17.00
291	Fine	22.00
300	Fine	22.00
308	N-Mint	25.00
318	Fine	25.00
328	Fine	25.00
339	Fine	7.00
348	N-Mint	8.00
356	N-Mint	8.00
367	Fine	15.00
379	Fine	6.00
408	N-Mint	12.00
422	Mint	15.00
26	Mint	10.00
29	Mint	5.00
30	Poor	1.00
32	Fine	3.00
34	Fine	3.00
35	Fine	3.00
37	Mint	5.00
38	Mint	5.00
39	N-Mint	3.50
40	Mint	5.00
41	Mint	5.00
42	Mint	5.00
43	Mint	5.00
44	Mint	5.00

UNCLE SCROOGE

No.	Cond.	Price
386	Fine	35.00
456	Inside Fine; Cover	25.00
495	Fine	35.00
4	Good	15.00
5	Fine	20.00
6	Fine	20.00
7	Fine	20.00
8	Mint	25.00
9	Mint	25.00
10	Mint	25.00
11	Mint	25.00
12	Mint	25.00

LARGE FEATURE COMICS (Flute Saves the Ship) (Black & White)

No.	Cond.	Price
7	Inside Fine; Cover Poor	50.00

MICKEY MOUSE

No.	Cond.	Price
268	N-Mint	10.00
286	Fine	7.50
296	Fair	4.00
304	Poor	2.00
352	Fair	3.00
362	Fair	2.75
371	N-Mint	4.00
401	Good	2.50
427	Good	2.75
28	Fine	2.50
29	Mint	3.00
30	Mint	3.00
31	Mint	3.00
32	N-Mint	2.75
33	Mint	3.00
34	Fine	2.50
35	Mint	3.00
36	Fine	2.50
37	Mint	3.00
38	Fine	2.50
39	Mint	3.00
40	Mint	3.00
41	Mint	3.00
42	Mint	3.00
43	Mint	3.00
44	Fine	2.75
45	Mint	3.00

MISCELLANEOUS COLOR

No.	Cond.	Price
17	Fine	30.00
186	Poor	1.00
353	Good	3.00
382	N-Mint	6.00
442	Poor	2.00
450	N-Mint	3.00
468	Mint	1.50
492	Fine	2.00
531	Fine	2.00
537	Fair	.50
539	Fine	.50
565	Good	1.50
562	Good	1.00
564	Fair	.50
581	Fine	.50
595	N-Mint	1.00
600	Fine	1.00
614	Mint	1.25
624	Mint	1.00
625	Mint	1.00
631	Mint	1.00
639	Mint	1.00
649	Mint	1.75

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CANADA

To The Editor...

(Editor's Note—We received over 300 letters concerning INSIDE COMIX #1. After digging ourselves out of the unexpected pile of mail, we found that all but 21 were complimentary.

Perhaps the most often requested item was a long, in-depth article on distribution. Fear not, a piece on that very subject is in the making. Also requested were articles on everything from fans to cartoons. In future issues we'll try to present articles both timely and timeless. Your comments are always welcome in this vein.

The letters printed below are all excerpted from longer missives we received from the writers. Due to the limitations of space we are unable to present the letters in their entirety. We believe that we were fair to all parties in our condensations of their letters.)

To the editor...

Take a bow for one of the best written pieces I've seen in my 30 years of comic fandom—**INSIDE COMIX.**

Sorry to break the record, but I've given india-ink fountain pens to two cartoonists (Milt Caniff and Mel Lazarus)!

Shel Dorf

The correction is duly noted. Are you listening, Roy Thomas? Mr. Dorf is a long-time fan writer and founder of the annual SAN DIEGO COMIC CONVENTION.

To the editor...

I applaud like hell the emergence of the "intelligent" fan.

I merely wish one of **them** had written your piece for you.

Face it, Joe. You're out of your depth. Kyle, Benson, Greeniones maybe (too early to tell yet)—I respect **lots** of comic book critics I don't necessarily agree with. But you, my friend, have betrayed a promising beginning a couple of years ago by taking yourself too seriously before you really learned your craft. In short, you seem to have all the critical acumen of a four-color clam. No joke.

Roy Thomas

One has to wonder whether Mr. Thomas was piqued by not being picked on the list? In any case, it should be duly noted that Mr. Thomas, despite his disclaimer to the contrary, was never very thrilled with our early efforts in the comics field. Indeed, he was probably our most severe critic when we edited and published COMIC FANDOM MONTHLY.

As to his opinion that we haven't learned our craft, well, he is certainly entitled to his opinion. At the same, we're not worried about where our future sales are coming from; there are more than enough newspaper and magazine editors willing to dispute Mr. Thomas' claims and buy our material.

Mr. Thomas *is* Editor of the Marvel Comic Group and editor and Publisher of the occasionally published ALTER EGO.

To the editor...

Many thanks for the copy of **INSIDE COMIX.**

As I said on the phone, you are certainly up there on my list of people who know this business, and who can write about it in a clear, objective and interesting manner.

James Warren

We had an interesting and enlightening discussion with Mr. Warren concerning the comic industry several months ago. Compliments from him are always welcome, especially since we spend most of our time working for a competitive product. Mr. Warren is Publisher and Editor-in-Chief of the Warren Publishing Company.

To the editor...

Thank you for your invitation to comment on your evaluation of the present status of the Comics Code and my role as its administrator.

Despite its negative approach, I found it somewhat amusing. It is the first time I can remember that a fan magazine said that the administration of the Comics Code was too weak. It has been standard practice for them to say that the Code and its rigid enforcement is taking the "life" out of the comic book, and reducing it to a vapid, bland medium.

It would seem to me that you would at least give me credit for having achieved a more enlightening recognition of contemporary standards.

Leonard Darvin

We never said that the administration of the Comics Code was too weak. It is our position that the Comics Code, as a censoring organization, has only negative power. That is, it is only powerful when it acts to stop publication of an item. If it never makes changes in stories, or never outrightly rejects stories, it has no power. Our article was rating power, not the weaknesses and strengths of the Comics Code. To our mind, if the Code isn't censoring, it isn't effectively exercising its power. We don't necessarily ADVOCATE the Code's using its power, we simply noted that it hasn't been using its power. We leave judgment of whether the Code is valuable and doing a good job to others. We simply talked about Code power.

As for the vapidity of the current comics crop, we don't blame the Code. The writers, artists and editors are capable of doing a bang-up job of mediocrity themselves—without or without the Code.

Mr. Darvin is the Administrator of the Code Authority of the Comics Magazine Association of America.

To the editor...

With the help of Sal Trapani, I and other educators are attempting to do something with "Comics in the Classroom." Articles like yours would be of great value, not only as a source of reference, but also as a means of finding out who we will need to contact when our group is ready to roll. Along these lines, I would like to know of other people in the industry that might be willing to provide information or materials for use in education. This could include people like yourself, cartoonists, scripters, colorists, publishers, printers, etc. I believe **INSIDE COMIX** can be of great help in accomplishing the above, and have written to Alan Light saying so. I am also in hopes that you would not be too adverse to questions from time to time from educators such as myself.

Shelby Peck

Since we received this letter, we've been in touch with Mr. Peck and another of his group, Mr. Steve Balzarini. We are most impressed with their attempts to utilize the comic art medium as an educational tool. There are some encouraging efforts already being made (notably those of Mr. Glen Johnson, who uses comics as teaching instruments among Navajo Indians), and we feel that comics can be a valuable addition to the education field.

Mr. Peck represents a group called SOCIETY FOR EDUGRAPHIC EDUCATION, and they are actively seeking aid. They are looking for both Active and Associate members. If you are interested in aiding the group, contact S.E.E., c/o Mr. Shelby Peck, 202 Edgewood Drive, Torrington, Conn. 06790.

INSIDE COMIX, volume one, number two, November, 1973. **INSIDE COMIX** is published quarterly by **Joe Brancatelli, 2016 East 23rd Street, Brooklyn, New York 11229.** It is distributed free of charge within the magazine you are now reading. Joe Brancatelli, Editor. Entire contents, unless otherwise noted, is Copyright © , 1973 by Joe Brancatelli. Please send all mail and correspondence concerning **INSIDE COMIX** to Joe Brancatelli at the above address. Contributions are welcome, but please send return postage to insure return of unsuitable material.

Muting Megaphone Mark

BY MARK McINTYRE

Garry Trudeau, according to Garry Trudeau, brings to his work "a vast amount of useless experience." He also brings a sharp wit which pierces both the liberal and conservative sphere. And while he's not the most talented draftsman in the field, his DOONESBURY comic strip is now syndicated in over 350 newspapers across the country.

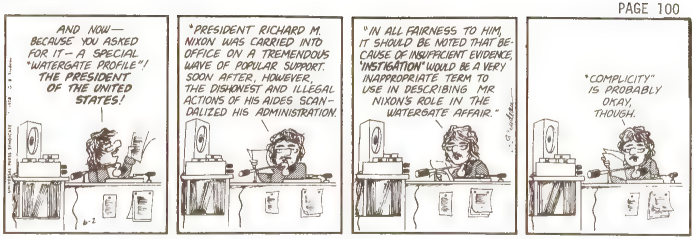
Trudeau has always run into some censorship. But when he started satirizing Watergate, DOONESBURY began disappearing from newspapers all over the country—including THE WASHINGTON POST. Here to detail the strange story of the disappearing comic strip is Mark McIntyre, a free-lance writer who works in [MORE]'s Washington Office.

Five years ago, a Yale junior named Garry Trudeau started a comic strip poking fun at the politically supercharged atmosphere of the American college campus. Originally called **Bulltails**, the strip later was named after one of its three principal characters, Michael J. Doonesbury, a mild-mannered, liberal collegian with the nose of Pinocchio. The other two were Megaphone Mark, a wild-eyed, shaggy campus radical who was later to become a radio broadcaster, and B.D., a football star never without his helmet who ultimately volunteered for the Vietnam war (his initials match those of Brian Dowling, Yale's best-known football hero of the 1960's). The strip ran several times a week for two years in the **YALE DAILY NEWS**. When Trudeau graduated in 1970, **Doonesbury** was taken up by the Universal Press Syndicate. By October of that year, it had 35 subscribers, including **THE WASHINGTON POST, BOSTON GLOBE, BALTIMORE SUN, CHICAGO TRIBUNE** and **SAN FRANCISCO CHRONICLE**. In the three years since, Trudeau's political satire has ranged far beyond the campus. Scarcely an issue has hit the front pages that has not also found its way into the action in **Doonesbury**.

G.B. TRUDEAU

Trudeau's political commentary in **Doonesbury** has been pointed, at times scathing. This has not prevented the strip's popularity from growing to the point where it now has 358 subscribers and an estimated daily readership of 21 million. But it has repeatedly prevented individual strips from being published, especially when Trudeau's satirical barbs hit too close to home. An example is the strip that appeared on May 4, 1972, the second anniversary of the killing of four students at Kent State University. Michael Doonesbury is listening as a friend says, "They say it's very pretty in Ohio this time of year." In the next panel, he adds, "They say it was a very pretty day exactly two years ago today at Kent State." There is silence in the third panel, then the friend says, "Have a nice day, John Mitchell." That was too much for the editors of the **AKRON BEACON-JOURNAL**, who killed the strip. Managing Editor Robert Giles said the strip was simply "too political for the comics pages." He said the comics pages were "for entertainment—the reader accepts them on this basis." The Kent State strip, he said, was "devoid of humor." So offended was the **BEACON-JOURNAL**'s editor-in-chief, Perry Morgan, that he ordered the strip dropped altogether. But this brought an outcry from readers, so the newspaper ended up reinstating **Doonesbury** a couple of weeks later, this time back among the classified ads. It has since been moved back to the comics page.

Last summer, Trudeau upset the editors of **THE LOS ANGELES TIMES** with a series of seven strips in which **Doonesbury** watched or listened to broadcast reports of a visit to Watts by President Nixon. In one strip, the President laid a wreath at the tomb of an unknown innocent bystander, a victim of the 1965 Watts riot. In another, he makes a speech, which concludes, "Yes, People of Watts, we can now look forward to a new era of peace between the L.A. Police Department and your hot, young bucks." All seven strips were suppressed. When asked about this, Richard Smith, assistant to the editor, pleaded amnesia. He claimed he could recall only one strip being killed, because it referred to "deepest, darkest Watts." Why? "It might be offensive to


AND NOW— BECAUSE YOU ASKED FOR IT— A SPECIAL "WATERGATE PROFILE"! THE PRESIDENT OF THE UNITED STATES!
"PRESIDENT" RICHARD M. NIXON WAS CARRIED INTO OFFICE ON A TREMENDOUS WAVE OF POPULAR SUPPORT. SOON AFTER, HOWEVER, THE DISHONEST AND ILLEGAL ACTIONS OF HIS AIDES SCANDALIZED HIS ADMINISTRATION.
"IN ALL FAIRNESS TO HIM, IT SHOULD BE NOTED THAT BECAUSE OF INSUFFICIENT EVIDENCE, "INSTIGATION" WOULD BE A VERY INAPPROPRIATE TERM TO USE IN DESCRIBING MR NIXON'S ROLE IN THE WATERGATE AFFAIR."
"COMPLICITY" IS PROBABLY OKAY, THOUGH.

some people."

Last August, **Doonesbury** visited Philadelphia with Mark, who promptly ran afoul of the shotgun-toting Mayor, who looked remarkably like his real-life counterpart, Frank Rizzo. He was about to be run out of town when he told the Mayor he is "a fellow Italian-American." "You are?" says the Mayor, "Well now, that's different ... I thought you were a hippie or a Negro or somethin'!" The Philadelphia **EVENING BULLETIN** ran the strip, but excised the words "or a Negro." Pressed for an explanation, Assistant Managing Editor Dale Davis said the word "Negro" would have been "offensive to the Philadelphia black community." He couldn't explain why, though.

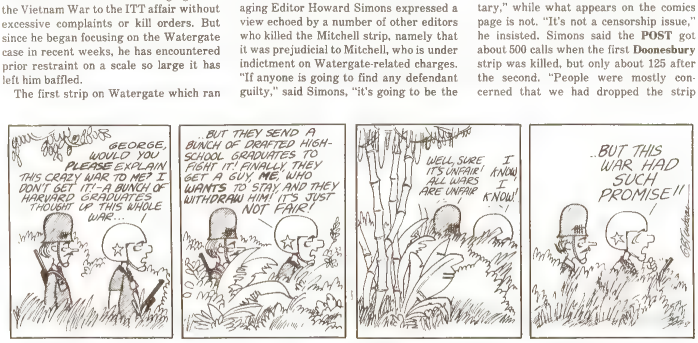
*****

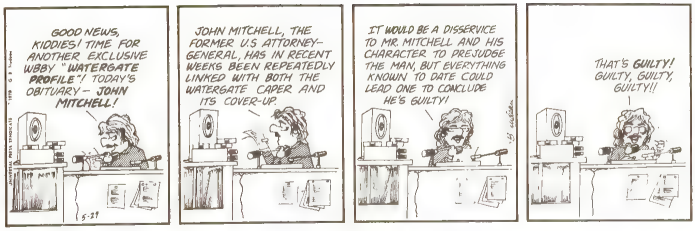
Until recently, Trudeau found editors get skittish only when he satirized issues of acute local concern. He has been free to take off on national issues ranging from the Vietnam War to the ITT affair without excessive complaints or kill orders. But since he began focusing on the Watergate case in recent weeks, he has encountered prior restraint on a scale so large it has left him baffled.

The first strip on Watergate which ran into trouble was scheduled to appear May 29. It featured radio broadcaster Mark giving an "exclusive Watergate profile" of John Mitchell. "It would be a disservice to Mr. Mitchell and his character to prejudge the man," Mark concludes, "but everything known to date could lead one to conclude he's guilty!" At least a dozen newspapers killed the strip, including **THE WASHINGTON POST, BOSTON GLOBE, LOS ANGELES TIMES, BALTIGLOBE, LOS ANGELES TIMES,** Baltimore **SUN, NEWSDAY, PITTSBURGH POST-GAZETTE** and the **RALEIGH** [N.C.] **NEWS AND OBSERVER.**

A number of papers, including the **POST**, also killed a subsequent **Doonesbury** strip in which Mark told his radio audience that "instigation" would be inappropriate to describe President Nixon's role in Watergate, but "complicity is probably okay, though."

At **THE WASHINGTON POST**, Managing Editor Howard Simons expressed a view echoed by a number of other editors who killed the Mitchell strip, namely that it was prejudicial to Mitchell, who is under indictment on Watergate-related charges. "If anyone is going to find any defendant guilty," said Simons, "it's going to be the due process of justice, not a comic strip artist. We cannot have one standard for the news pages and another for the comics." Maybe not, but the **POST** clearly can have one standard for the comics and another for the editorial page, where, only five days before the first **Doonesbury** strip was killed, Joseph Kraft's column had appeared under the headline: "The Guilt of Mr. Nixon." "For nobody can imagine that the President is totally innocent," wrote Kraft. "The question about Mr. Nixon now is: How guilty?" And only a few days after the Nixon strip didn't appear in the **POST**, an editorial that spoke of the "precise degree of Mr. Nixon's complicity" in Watergate did. Simons did not dispute that there was a double standard for the comics and editorial pages. Instead, he defended it. "It's very churchy-statey," he said. What appears on the editorial pages, he added, is "clearly labeled as political commentary," while what appears on the comics page is not. "It's not a censorship issue," he insisted. Simons said the **POST** got about 500 calls when the first **Doonesbury** strip was killed, but only about 125 after the second. "People were mostly concerned that we had dropped the strip


GEORGE, WOULD YOU PLEASE EXPLAIN THIS CRAZY WAR TO ME? I DON'T GET IT— A BUNCH OF HARVARD GRADUATES THOUGHT UP THIS WHOLE WAR...!
..BUT THEY SEND A BUNCH OF DRAFTED HIGH-SCHOOL GRADUATES TO FIGHT IT! FINALLY, THEY GET A GUY, ME, WHO WANTS TO STAY AND THEY WITHDRAW HIM! IT'S JUST NOT FAIR!
WELL, SURE IT'S UNFAIR! ALL WARS ARE UNFAIR
I KNOW! I KNOW!
..BUT THIS WAR HAD SUCH PROMISE!!


GOOD NEWS, KIDDIES! TIME FOR ANOTHER EXCLUSIVE WBBY "WATERGATE PROFILE"! TODAY'S OBITUARY — JOHN MITCHELL!
JOHN MITCHELL, THE FORMER U.S ATTORNEY-GENERAL, HAS IN RECENT WEEKS BEEN REPEATEDLY LINKED WITH BOTH THE WATERGATE CAPER AND ITS COVER-UP.
IT WOULD BE A DISSERVICE TO MR. MITCHELL AND HIS CHARACTER TO PREJUDGE THE MAN, BUT EVERYTHING KNOWN TO DATE COULD LEAD ONE TO CONCLUDE HE'S GUILTY!
THAT'S GUILTY! GUILTY, GUILTY, GUILTY!!

completely," he said.

NEWSDAY Publisher William Attwood said he thought Mark's statement that the facts "could lead one to conclude" that Mitchell was guilty was "probably fair," although his paper killed both the Mitchell and Nixon strips. Apparently he holds this view only in retrospect because he said that at the time, the Mitchell strip "appeared to be convicting someone." The decision, he said, "was made on a feeling, rather than rules in a guidebook, that it was too important for the comics page." As for the Nixon strip, well, that just made him "uneasy." At the **BOSTON GLOBE**, Editor Tom Winship was so pleased with the copy editor who called the two strips to his attention that he gave him a $50 bonus (and killed the strips, of course). He didn't agree with Attwood that the Mitchell strip was fair. "There are bold graphics involved," he said, adding the words "are skating a little close."

Claude Sitton, editor of the **RALEIGH NEWS AND OBSERVER**, gets the most unusual entry award for his explanation that he killed the Mitchell strip because its humorous message was ambiguous. "You could read the panel as being critical of the press before a trial, or as 'guilty, guilty, guilty' like **THE WASHINGTON POST** did. We don't mind satire if it's humorous and clear." The Raleigh paper also refused to run a May 31 strip in which John Ehrlichman was stopped outside the President's Oval office at gunpoint by fellow Nixon aide H.R. Haldeman. "Hait! Stop or I'll shoot," says Haldeman. "Bob! It's me! It's me!" pleads Ehrlichman. Sitton said he killed this strip and the one on Nixon's "complicity" because they were "gross." Asked to explain what was "gross" about them, he couldn't. **Doonesbury** has now been moved to the editorial page of the **NEWS AND OBSERVER.**

PITTSBURGH POST-GAZETTE Editor Frank Hawkins killed both the Mitchell and Nixon strips for being prejudicial. "The comics are for entertainment," he said, "and I don't think they should try to influence people's thinking." Hawkins apparently doesn't think columnists should try to influence people's thinking on guilt or innocence in Watergate either. Although he ran the Kraft column on Nixon's guilt, he says, "Maybe we let him get away with something." Hawkins thinks **Doonesbury** is "terribly politicized" and even canceled the strip last summer. After protests from more than 150 readers, though, he reinstated it.

Both the Nixon and Mitchell strips didn't make it into the **FORT WORTH STAR-TELEGRAM** because Editor Jack Butler didn't think they were funny. Speaking of the Mitchell strip, he said, "A man under indictment who could go to prison is not funny." The strip on Nixon was killed because "it went far beyond the facts." Adds Butler, "The Watergate is very serious ... it's hard to laugh about it."

*****

All of this fuss leaves Garry Trudeau surprised and puzzled. For one thing, he intended the Mitchell and Nixon strips "to represent the hyperbolic euphoria felt by liberal antagonists of the Administration. They're a satirical response to the hysterical condemnation. It was not my intention to prejudice John Mitchell or anyone else." Trudeau might have added that it seems far less likely that a person will be prejudiced by the utterances of a fictional funny paper character than by the sober pronouncements of a Joseph Kraft, no matter which is labeled as what.

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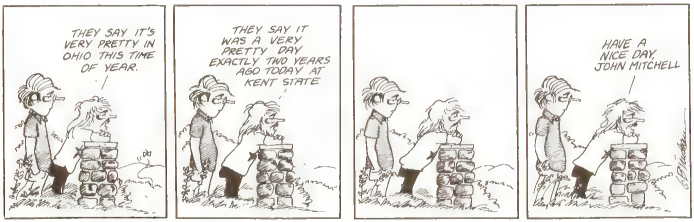
THEY SAY IT'S VERY PRETTY IN OHIO THIS TIME OF YEAR.
THEY SAY IT WAS A VERY PRETTY DAY EXACTLY TWO YEARS AGO TODAY AT KENT STATE
HAVE A NICE DAY, JOHN MITCHELL

SHAZAM! The Battle for Capt. Marvel

by JOE BRANCATELLI

The departure of C.C. Beck from National Periodical Publication's SHAZAM! was greeted with murmurs of disbelief from some, and smug "I told you so's" from others.

Whichever category you fall into, you probably knew little of the whys and wherefores of the Beck/National rift. Joe Brancatelli talked to all four creative people involved with SHAZAM! and came away with the following observations.

When conventions were gathering places and not market places, the talk would always include Captain Marvel. Wouldn't it be great, the old fans would muse, to have Captain Marvel back? And wouldn't it be better if we could get Binder and Beck back, too? Those fans too young to have ever bought **CAPTAIN MARVEL ADVENTURES** or **WHIZ** or **THE MARVEL FAMILY** off the newsstands would lap up the talk like hungry mongrels. So, old fan and new together would go off half-cocked, talking about reviving Captain Marvel and bringing back Binder and Beck. But they could afford to be half-cocked; there'd never be a new Captain Marvel, so what was the harm?

But the comic industry went out and revived Captain Marvel after all. It made all those old fans insanely happy. They mentally masturbated when they heard C.C. Beck was being brought in to draw the strip. It's a good thing National didn't snare Otto Binder, too. The shock might have killed the old fans.

But those younger fans—those who didn't grow up to be comic book hack—had grown up and realized just how insane National's plan was. Sure, they were going to try it, and everybody admired National's chutzpa, but there just wasn't any way it could possibly work. Considering all the volatile and unstable elements that went into reviving Captain Marvel and hiring C.C. Beck, it was a miracle things went so long before they exploded. The odds against National, C.C. Beck and Captain Marvel prospering together were simply overwhelming:

—There was the character of Captain Marvel himself. His naive, self-effacing attitudes were great for the 1940's, but there wasn't any reason to expect them to work again twenty years later. What with drug problems, wire-tapping, pollution and all the rest, the thought of yelling "Shazam!" and everything being all right just didn't fit.

C.C. BECK

—There was National Periodical Publications and Publisher Carmine Infantino. Here was the company that originally put the character out of business reviving it. Infantino, despite all the tremendous publicity Captain Marvel garnered, was gambling that the nostalgia craze would make **SHAZAM!** a seller.

—There was editor Julie Schwartz. Under tremendous pressure to make the book a seller, he was forced to work with an independent and strong-willed head writer (Denny O'Neil), a promising, but unproven, back-up writer (Elliot Maggin), and C.C. Beck, who had been out of the business for two decades.

—There were the writers. O'Neil, himself an editor, was highly competent, but also militant about the sanctity of his scripts; he would be working with an artist given permission to make script changes. Elliot Maggin, on the other hand, was young and inexperienced.

—There was artist C.C. Beck. He had illustrated only three comic stories in the last 20 years, and the field had changed significantly since he had left it. To make matters more difficult, he was coming back to the strip out of love and not need. And in his absense, he had appointed himself keeper of the Captain Marvel legend.

The explosion finally came. After

producing more than a half-dozen issues of **SHAZAM!** and a giant special, the team began to battle. Beck complained about bad stories and wanted control of the character; O'Neil and Maggin chaffed at what they thought was Beck's tampering with their stories; and Schwartz was charged with keeping everyone happy and making the book a big seller. The battle was on.

After a series of letters between Beck and Schwartz and a multitude of conversations, Beck arrived in New York as the Guest of Honor of the July 4th Comic Art Convention. By the convention's end, Beck had returned two scripts to National Vice-President and Production Manager Sol Harrison. He told Harrison that the stories were "unsuitable" for Captain Marvel and he would not illustrate them.

Beck returned to Florida, and he expected to be contacted about a settlement. None came. His returned stories were reassigned and Beck would be assigned no new scripts. By the end of July, several letters travelled back and forth between Beck and National's New York offices. As the days wore on, however, it became clear there were four major hang-ups. Unless they were resolved, Beck would no longer be illustrating the strip.

When we talked to Beck, Schwartz, O'Neil and Maggin in mid-August, the situation hadn't changed. Beck had returned to his commercial art business and Pete Constanza, Kurt Schaffenberger and others had been assigned to replace Beck. And while Harrison sent Beck a letter saying he hoped "there's some way to get together in the near future," no get together was planned or expected. As we went to press (late September), no further progress had been made, and these four major stumbling blocks barred any possible settlement:

[OF CAPE AND SALAD-MEN]

The only thing everyone involved had agreed upon is the fact that C.C. Beck returned two scripts to Sol Harrison at the New York Convention. From here on, it was every man for himself.

C.C. Beck identified the scripts as intended for issues ten and 11 of **SHAZAM!** As he remembered it, one was written by Denny O'Neil and the other by Elliot Maggin, however, claimed that both stories were written by him and identified the stories as **"The Incredible Cape-Man"** and **"Invasion of The Salad Men."**

"The Incredible Cape-Man," Beck said, "was about this wrinkled old man with paranoia. I tried to re-write the story, hoping to salvage it, but it was impossible." Beck complained the new stories, especially later ones he was receiving, were totally out of character for Captain Marvel. "They'd have him flying around, pulling up lampposts and just generally showing off," said Beck.

He was also disturbed by the continued de-emphasis of Billy Batson. "It seems," said a despondent Beck, "that neither Denny or Elliot knew the original appeal of Captain Marvel came from his sparing use. And to make things worse, they were treating Billy like an adolescent." He spoke about a story featuring Sonny Sparkle. "I couldn't believe it. He was made to sound like a kid. Billy's a teenager with a radio show. One would think he was somewhat intelligent and lucid."

Naturally, writer Maggin disagreed with Beck's charges. "That's silly," said Maggin, "those were good stories." And while Maggin admitted to some problems with his writing ("It's hard for me to visualize the story"), he flatly rejected the claim that his stories were inferior. "Even after listening to all of C.C.'s compalints," Maggin said, "I still don't know what he really was complaining about!"

Much of Beck's contentions rested on his claim that Maggin and O'Neil weren't being faithful to the character of Captain Marvel. Maggin disagreed. "I never understood the people who've told me that I'm unfaithful to Captain Marvel's legend. Any character is in a natural state of flux."

Julie Schwartz, the editor, wasn't quite as coy. "The story he re-wrote was something I could never possibly use," said Schwartz. He claimed that his writers "are 1000 times better than C.C. Beck ... C.C.'s a nice guy, but opinionated, and his complaints are just that, opinions. I value my opinion 100 times more than C.C. Beck's in regard to stories."

[THE LEGEND AND THE KEEPER]

One thing abundantly clear was C.C. Beck's concern for the continuance of the legend surrounding Captain Marvel. And he'd appointed himself the keeper of the Marvel mystique.

In his letter to the Cleveland Comic Art Convention last August, Beck said: "After the first few issues [of **SHAZAM!**], the stories seemed to me to be changing both Captain Marvel's character and the way he went into action. In the old stories, strange and wonderful things happened to Billy Batson and to Captain Marvel. In National's new stories Captain Marvel was beginning to fly around and do silly things seemingly just to show off. Nothing very interesting was happening to him at all and both he and Billy seemed to be gradually turning into a pair of imbeciles."

Beck had developed a strong sense about what constitutes a Captain Marvel story. According to him, "real" Captain Marvel tales involved little violence, stingy use of Captain Mavel, strong emphasis on Billy Batson and an open-mouthed wunderkind about things. He also demanded strong continuity between the present stories and the Fawcett Captain Marvel tales.

"National's policy is to change everything, degrade everything and run it into the ground," complained Beck. "The stories are a hodgepodge of junk."

Denny O'Neil, who prefaced every strong disagreement with Beck with a statement of his great respect for Beck and his work, was adament in his ideas about stories in general and Captain Marvel in particular. "Any story in comic form has highly subjective characterization. I'm pretty sure, for instance, I put more action into stories than Beck liked to draw."

Beck's claim that National writers mishandled the legacy of Captain Marvel was also strongly refuted by O'Neil. "I really don't know what to say ... we did extensive research. Elliot and I each read at least 100 of the Fawcett stories. And you know that Nelson [Assistant Editor E. Nelson Bridwell] is about the biggest Captain Marvel fan around."

Elliot Maggin wrote a long letter about his feeling about his work, National's handling of Captain Marvel and Beck's criticisms (The letter was dated August 16 and typed on letterhead inscribed "Elliot S. Maggin, freelance prince.):

> "The point is this: Superman is today as much the character of Wayne Boring as of Joe Schuster—and today he is more the character of Cary Bates than Jerry Siegal ... and copyright laws have nothing to do with folk tales, baby, they're just encumbrances that have to be paid attention to sometimes.
>
> "Furthermore , Captain Marvel (the real one) is no more the character of C.C. Beck than of Bill Woolfolk or Pete Constanza—and no less. And dammit, in 1973, if Marvie is anyone's character, he's O'Neil's and Schwartz' [sic] and Bridwell's and Beck's and mine and Infantino's and Harrison's and Oskner's and Coletta's and don't let that list out because there are a bunch of artists and a whole production staff I don't have the inclination to list.
>
> "Do I make my point?"

Schwartz was also blunt in his disagreement with Beck's contentions. In a voice tinged more with rightious indignation than bitterness, he said: "What gives him [Beck] the right to say he knows more about Captain Marvel than anyone else? ... I object to C.C. Beck taking credit for anything and everything about Captain Marvel. It simply isn't fair."

The bottom line, however, was four creative people seriously differing on a character's past and future direction. Beck stood alone among the four in his claim that the new stories were unfaithful to the Captain Marvel mystique. Schwartz, and the others disagreed and disputed Beck's right to play ombudsman for the Captain Marvel character.

Which led us to the paragraph in the recent giant **SHAZAM!**, wherein the writer of **"C.C. Beck, The Shazam Man,"** said: "Sure, he [Beck] was willing to return to Captain Marvel—providing we stuck to the original concept and didn't try to make the hero a modern-day, relevant super-being. We went right along with his thinking."

Somewhere, Beck and National stopped

going right along with each other.

[TO CHANGE OR NOT TO CHANGE]

"Today, as at the beginning, C.C. does the pencilling, inking and lettering," said the copy in the giant **SHAZAM!**. "Yes, he also edits and rewrites at times—and he has occasional disagreements with the editors and writers."

The comic industry doesn't usually air its dirty linen in full public view. And even when it does, the public usually only sees the discreet bits of laundry. As it turned out, Beck didn't have "occasional disagreements," he had almost daily run-ins, and often they involved his "edits and rewrites."

Denny O'Neil was particularly disturbed over this aspect of the **SHAZAM!** book. Several years ago, editor O'Neil issued a memo directed to "The Troops" on the matter of artists changing stories:

"A lot of noise—a hell of a lot—has been made about raising the professional standards of our craft. I agree with most of it. And I am chagrined that some of the noise-makers are guilty of what I consider egregiously unprofessional conduct. There are pencillers who take it upon themselves to change the copy without consulting the writer. No! Dammit, absolutely not...

"A bad bit of writing reflects dreck upon the writer ... It is manifestly unfair that the writer take either praise or blame for a penciller's words."

So it came as no surprise that O'Neil was terribly upset by some of Beck's changes in his stories. "Elliot and I were so disturbed by some of Beck's recent changes in our scripts," said O'Neil, "that we talked to Julie about it. I was personally prepared to remove my by-line on the next story. I also told Julie that I wanted to look at future stories before the book went to print so I could decide whether or not to leave my name on it."

"Julie," continued O'Neil, "bent over backward for C.C. on this editing and rewriting stuff. He told Beck, I think, to make minor changes he thought necessary. At times, though, I didn't recognize my own stuff."

"I've always admired C.C. Beck as an artist. It's merely a matter of his encroaching on my area," concluded O'Neil. "He really takes too much liberty with other people's material."

Maggin, too, was disturbed. A student at **Columbia Graduate School of Journalism**, Maggin wasn't ready to accept an artist making changes on his copy. "I really didn't like C.C. re-writing my scripts. He's just the right artist to draw Captain Marvel, but I like to think I'm the writer of the book, not C.C. Beck."

Julie Schwartz was forthright and caffdid. "He had absolutely no right to change stories completely," said an angry Schwartz. "When we first talked, I agreed to let him make minor changes—minor ones—he thought important to the stories and the character, but I never gave him permission to change things like he began to do. You couldn't recognize the scripts.

"I'm the editor," continued Schwartz, "and it's my job to re-write scripts, not his. He was telling us how to run things. He forgot we hired him, not the other way around."

Beck vigorously denied any over-manipulation of Maggin's or O'Neil's copy. "Schwartz gave me the permission to go ahead and make any changes I thought were important. That's all I did. If they gave me permission to change things the way I'd have liked to, god knows, I would have done it. The stories were terribly in need of style and continuity.

"Another thing I think is important," said Beck, "was the fact that Julie knew I was only getting back into comics out of love for the character. It wasn't the money—it's about the same as it was in 1940—but I felt I wanted to be in on the revival. Everyone guaranteed me the character wouldn't be changed significantly.

"As it turns out," concluded Beck, "no artist, writer, lettering-man or anyone can question the sole judgment of the editor."

[THE REAL BATTLE]

As serious as the three aformentioned situations were, they were solvable. All the parties involved were strenuous in their protestations of respect for each other. Beck, from his home in Florida, called the National staff "a swell bunch of guys." Schwartz said Beck was "a fine person and a nice guy." Maggin and O'Neil both were effusive with their compliments about Beck and his work. All expressed a desire to continue working with each other on Captain Marvel.

Looking objectively at the points in question, all of them could probably have been resolved by increased and improved inter-staff communication. Re-write hassles, bad scripts and faulty continuity all could have been solved by brain-storming it. The hang-ups **were** nagging; they **weren't** impossible.

So why wasn't the dispute settled? Why isn't Beck still drawing the character his name has become synonymous with. One has to believe, based on comments by the participants, observations made by other National employes and knowledgable outsiders, the reason C.C. Beck is no longer drawing Captain Marvel is because both he and Julius Schwartz want total control over **SHAZAM!** and the future direction of Captain Marvel.

Almost from Captain Marvel's inception, C.C.Beck ran the show. All of it. His art shop turned out most of the material for Marvel Family books, both stories and art. C.C. Beck ran the shop: he edited the books, controlled the writing and controlled the drawings. His shop packaged Captain Marvel for 15 years and simply turned the completed book over to Fawcett for publication.

Therefore, it was only natural that C.C. Beck wanted to revive the shop in the 1970's. But that was never National's plan. The control of **SHAZAM!** was given to Julius Schwartz, a long-time National editor (in National's rejection slips he's called "Senior Editor"). Schwartz always ran a tight ship, and Beck's only responsibility was to pencil, ink and letter the book. But Beck said he still wanted to revive the shop.

"I wanted—and Julie knew this—to set up a shop to handle the whole thing. The scripts," said Beck, "were rotten. I don't see why they didn't let me go out and get in touch with Rod Reed and Bill Woolfolk. I'm sure I could have worked up a much superior product with a shop. But, as I said, National's got this policy of the editor is always right, and consequently, the stories turned out as they did.

"If I had been able to set up the shop, the stories would have had much more continuity and they would have been better," insisted Beck. "Everyone takes credit for Captain Marvel, but no one wanted to handle the responsibility for keeping the character good. I was more than willing to handle it, but Carmine [Infantino] felt that the editor should handle everything."

Schwartz was aware of Beck's desire. "Yeah, I knew that's what C.C. wanted, but I don't think it was such a good idea. I spent just as many years—more in fact—as C.C. in the business, and I don't think the shop thing is such a good notion."

But the crux of Schwartz's argument was this: "I'm the editor and I'm the one they press to keep sales up and to keep the book moving. And if I have to take the responsibility for sales, I want to be able to control things, too. When it's my head on the chopping block, I want to be judged on my material, not some shop head's ideas."

Denny O'Neil, who edits as well as writes for National, saw things in the same light as Schwartz. "C.C. wanted total control of the magazine, no doubt about it. That's a prerogative that I wouldn't have given up as editor."

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When we asked Elliot Maggin what he thought was the most difficult of the four problems, he wasn't enthused about venturing an opinion. When we asked if he thought, as we did, that the biggest stumbling block was the battle between C.C. Beck and Julius Schwartz for control of the character's future direction, Maggin answered simply, "Exactly."

The chances of that problem being successfully concluded at some time in the near future are slim. Captain Marvel will continue without C.C. Beck, simply because National owns the character and will not wait for C.C. Beck. At the same time, C.C. Beck will not illustrate stories he feels do not fit the Captain Marvel mold.

Which means we'll be in for a lot of Captain Marvel stories drawn by Pete Constanza and Kurt Schaffenberger.

The Convention Nobody Saw

BY JOE BRANCATELLI

Convention reports run the gamut from boringly complete to vapidly subjective. This convention report, however, is a report on the convention scene no one talks about. No one talks about it because no one wants to admit this is what has happened to their fandom and to their prodom. It's a sad commentary on a once proud institution.

It was a warm morning, not different from most New York summer days. These were the dog days, the days one hardly remembered in February. Nothing much happened on these days, save for an isolated robbery or an early morning mugging. These were the days before the winter—a vicious, biting season that wore at the souls of all New Yorkers. These summer days were days of waiting, days of marking time.

But, as if it should have mattered, this day was the start of the annual New York Comic Art Convention. No one cared, except a few fans, and even they lacked the humanity to show concern. Even these fans didn't care, and maybe that was the worst thing about this convention. The innocence was gone, replaced by a bald-faced, arrogant lust for money, power and prestige.

Comic conventions used to mean something in this town. Maybe not to a lot of people, but to some of them—good people, caring people. The fans came and the New Yorkers came. They brought their kids and they came to enjoy and to celebrate. To have fun.

But not this time. The good people were gone, just like old comics and near mint E.C.'s. They've gone into the woodwork, or perhaps Phil Seuling had left them at the old Statler-Hilton. In any case, the good people didn't come. This convention at the Hotel Commodore—a hotel that represents everything evil and cruel in this town—didn't draw the good people. Only the dull ones. And the self-servers. And the cruel ones.

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The small dealers were gone or shoved away in a room no one could find. They'd been replaced by poker-faced men and overstuffed women who treated Bob Overstreet's **PRICE GUIDE** as is it were the Bible. They were apt to drop cigarette ashes on the comics not aware of the years of hope and dreams they were burning away. To them, comcis were products, like selling meat and groceries. Sitting behind their tables, speaking only when spoken to, they looked like shallow imitations of John Mitchell. And some even looked like Richard Nixon, right down to the deep-set, droopy jowls and deceitful gleam in their eyes. Everyone of them was looking for the one big kill, the great put-on. One would do it and they'd go home rich. One vunerable fan. One gullible kid and their convention would be made.

These dealers didn't know about the comics they sold, except for the prices. To them, they were all alike. To them, the Kirbys and the Simons and the Wolvertons and the Fines were unknown. The only people these dealers knew were the Harold Geneens and the Robert Vescos and the Glen Turners. Their heroes had never appeared in the comics. For every fan at the convention who believed in Superman, there was a dealer who believed in Maurice Stans and The Accounting Hall of Fame.

These dealers all came, setting up tawdry, hollow displays on rickity folding tables, changing money and wolfing down hot dogs and pizza. And when some mustard or a bit of tomato fell on a comics, they didn't bother to clean them up. These dealers leafed through the **PRICE GUIDE** —looking for the section on stained comic values.

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With the small dealers, the real fans had also disappeared. The fans who once spoke of Herriman and Foster and Kirby were gone. Perhaps they'd become dealers—or even worse they might have become comic professionals. But they were gone, and in their place were the new fans—slimy, vicious speculators. Fans of money, not of comics. Fans weened on SECOND SUNDAYS, where the lure of cash obliterated whatever artistic value comic books could lay claim to.

The real fans used to wax gleefully over Carl Barks. So did these new fans, but not because Carl Barks has spent the better part of his 70 years making people happy. These new fans liked Barks because he is old, and because maybe, these fans were saying, he's going to die soon. And if he dies, then maybe those two Barks paintings for sale weren't such a bad deal. After all, these new fans publically exclaimed, once he's dead, their value is bound to double immediately.

These new fans liked Carl Barks alright. Pray that Carl Barks never puts down his paint brush, otherwise these fans might mug him for the change in his pockets. Either that or sell his scalp—hair by hair. In an autographed plastic bag.

*****

And then there were the panels. In the days when comic conventions really meant something, panels were spontaneous gatherings of comic professionals who had spent their whole life in the inudstry, unheralded and unsung. They surfaced once a year—bashful, humble and grateful for the recognition. They were amazed at the attention they got and appreciative of the accolades.

But like the fans and the dealers, the panels had changed. Six years ago, Burne Hogarth stood almost studderingly incoherent at the Awards Luncheon. He was overwhelmed by the honor being bestowed upon him.

This year Hogarth gave a talk—about Burne Hogarth. The old Hogarth was gone, glossed over by a new Hogarth shamelessly congratulating himself on the wonderful pages he drew for his **TARZAN** book. Sometime, somehow over the years, Hogarth had changed with trends. He fit right in now—haughty, cocky, brash and arrogant.

And there was Bob Kane. He'd never been to a convention as a speaker before, and perhaps that was fitting. When conventions were real and meaningful, Bob Kane never came. He spent most of his time pawning himself off on anyone who'd listen as the present day artist of Batman. The fact that he hadn't touched the strip in years didn't matter. He got on television—there was Carson and Cavett and Mike Douglas and Virginia Graham. But Kane never came to old conventions. No one wanted him then.

But Bob Kane belonged to this convention—this unfortunate prototype for conventions to come. Kane allowed us a look at himself—a selfish, self-centered man

(Continued on Page 12)

INSIDE REPORT

He'll Take Manhattan's

Copies of **THE SHADOW #1** were hard to come by in Manhattan, the hub of New York City and cultural and business center of the country. Very few newstands had copies of the issue and even fewer acknowledged ever receiving copies.

As it turns out, only 3,000 copies were alloted for distribution in the whole-borough (population 1,500,000, but accommodating over four million people every working day). All of those copies, however, went to one place—**Ed Summer's Supersnipe Bookshop** at 1617 Second Avenue. Summer had originally ordered 3,000 copies, not knowing that was the city's total distribution figure. He consequently received his copies, leaving the rest of Manhattan **SHADOW**-less. After the original lot was gone, Summer said, even he couldn't acquire additional copies. His call to NPP, Inc.'s Vice President and Production Manager, Sol Harrison, also failed to produce additional copies.

And they want to know why comics don't make money.

Too Badge

Cops, it seems simply can't sell newspaper strips. **THE BADGE GUYS**, a 23 month old strip nationally syndicated by **Newspaper Enterprises Association** (NEA), folded on July 28. The reason the strip was dropped, according to **NEA** officials, was because it had the lowest "Customer Usage Rate" of any NEA strip.

THE BADGE GUYS premiered August 30, 1971 and was written by Ted Schwartz and illustrated by Chuck Bowen. The strip used three major characters: Patrolman Ben Beebe (the all-around nice guy cop), Detective Harry Hazard (a hard-nose stereotype) and Chief Middleman (who spent most of his time worrying about City budget cuts). **NEA'S** comic usage survey also revealed that Art Sansom's **THE BORN LOSER** was their most used strip. **ALLEY OOP** was second.

BENJY COMMETH

The newspaper strip industry, starving for new stars, may have developed one in **BENJY**.

Benjy is a bum. Benjy will also be distributed daily and Sunday by **Newspaper Enterprises [NEA]**, and will be written and drawn by editorial cartoonist Jim Berry.

Berry, who already does **BERRY'S WORLD**, calls Benjy anything but your typical, run-of-the-mill bum. "This little guy is a dreamer, an idealist, an optimist. In his own way, Benjy tries to make the world a better place." Which is a tall order for any bum.

BENJY starts syndication on November 4. Berry will continue to do his **BERRY'S WORLD**, which is the world's most read socio-political cartoon panel.

A Savage Tale

Stan Lee, one of comicdom's most inventive men, has done it again. He recently reversed the old bromide about never judging a book by its cover.

Lee took one look at the John Romita cover for **SAVAGE TALES #2** and promptly cancelled the title. He never looked at the insides and the book will die after the third issue.

Roy Thomas has been explaining away this embarrassing turn of events by saying that the preliminary sales reports from selected areas didn't warrant the continued publication of the title. The fact is, however, that sales reports—even preliminary ones—take anywhere from 10 to 90 days **after** the **OFF-SALE** date. Lee cancelled the book only days after the title hit the stands.

Our sources tell us, however, that the issue wasn't sales on **SAVAGE TALES**, or even the book's cover. Instead, the move was made by Lee to demonstrate his power and continued authority over the Marvel line. Several of Lee's assistants expressed the thought that Lee feared Roy Thomas' widening influence over the Marvel line. These same assistants say that Lee is simply making sure that Thomas knows who's the boss.

Which leaves Stan Lee the winner ... and still champ of the Marvel line.

Lee, Again

An incredible thing happened only a few days before this year's **New York Comic Art Convention**. Stan Lee read a Marvel color comic—the first one he's read in several months. And not surprisingly, Lee didn't like what he read.

All our reports indicate that Lee went into a rose-colored rage after reading a recent issue of **THOR**. He instantly summoned writer Gerry Conway, **THOR**'s present scripter, and our sources report that Conway emerged thirty minutes later quite piqued at Lee.

In any case, Stan's explosion at Conway was later followed by a complete review of the color line by Lee. He later called in Editor Roy Thomas and demanded a complete revamping of the line. Several familiar names will no longer be appearing in Marvel titles as a result of the meeting. Several other writers are being handed "last chance" assignments.

This move by Lee, which happened before his aforementioned decision on **SAVAGE TALES**, indicates Lee's renewed interest in the Marvel color line, much to the chagrin of Roy Thomas. For several months he had left Thomas in almost complete control. Lee, apparently none too happy with Thomas' handling of situations, has seized the reins of control once again.

Shades of Adams

Ever-present deadline hassles almost caused Mike Kaluta to be taken off **THE SHADOW** book permanently.

Kaluta, who was the fourth choice for the book—Berni Wrightson, Jim Steranko and Alex Toth had all previously been slated to draw the character—has been in constant deadline danger since the first issue. Each succeeding story has come in later than the last. Kaluta was taken off the book after missing the final deadline for issue #3, but Denny O'Neil personally interceeded and got Kaluta a two-week extention.

Whether he got it in on time or not, we have no idea at this writing.

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THE WINNER

The legal maneuvering between Marvel Comics and Warren Publications concerning the control of copyright and character of **Satana** (or **Satanna**) has apparently been settled. Warren, informed sources say, has dropped any claim to the character and will immediately discontinue the use of the name in his magazines.

If you remember, both Marvel's **SATANA** and Warren's **SATANNA** made their debuts in black and white magazines issued the same week in June. The story lines were similar, and charges of company secrets-passing were bouncing back and forth.

So were charges and counter-charges concerning lawsuits. Everyone had their own sources of information, and consequently, everyone has their own version. The only thing clear is that Warren's **SATANNA** will be no more and that Marvel's **SATANA** will be drawn by ex-Warren artist Esteban Maroto.

Undergrounds Go Underground

Paranoia, one of the favorite topics of underground writers and artists, has struck the underground publishers.

Frightened by the June 22 Supreme Court ruling on pornography (which left obscenity to be defined by prevailing community standards), underground comix publishers have temporarily shelved most new titles. Whatever books that do get released are not sexually oriented (like Krupp's **HIGH ADVENTURE** and **THE SPIRIT**). Publication of titles that might be considered obscene are being held back indefinitely.

The freeze is expected to last at least until the end of the year. After the New Year, some new titles are slated, but none of the large underground publishers seem to be willing to flagrantly challenge the law. They're all frightened.

The only thing that will get publishers to release new titles in any quantity would be a successful review and overturning of the ruling. Publishers of all ilks are confronted with the very real possibility that titles might be perfectly acceptable in one area and illegal in another. This variance in standards make publishing even more riskier a venture.

Obscenity busts have had mixed success so far. In New York, **LAST TANGO IN PARIS** has survived several court tests in suburban communities. Seven hard-core movies, confiscated by Manhattan District Attorney Frank Hogan, were declared to be legal under existing laws. In The Bronx, however, **THE DEVIL IN MISS JONES** is still in litigation.

In smaller cities, especially in the South and Mid-West, busts are more frequent. Many Georgia and Alabama towns have confiscated copies of **PLAYBOY** and **PENTHOUSE**. In response, **PLAYBOY** and **OUI** publisher Hugh Hefner has announced that he will tone down the graphics in his books. Bob Guccione, **PENTHOUSE** and **FORUM** publisher, has taken the opposite tact and has pledged to defend any newsdealer arrested for selling his magazines. **SCREW**, headed by the unpredictable Al Goldstein and Jim Buckley, countered by doing an all-hard core pornography issue, while pledging to defend any arrested newsdealer.

Gentlemen Prefer Monopoly

A federal judge in Buffalo, New York has ordered **Greater Buffalo Press**, the country's major printer of color comics and supplements, to rid itself of subsidiaries in Alabama and Georgia.

This action capped a 12 year court battle. The Federal Justice Department brought suit against Greater Buffalo in 1961, alleging that Greater Buffalo's merger with **International Color Printing** in 1955 violated federal anti-trust statutes. The suit was dismissed in 1970, but the Supreme Court reversed that decision in 1971.

The Supreme Court held that the two companies controlled 75% of all comics and supplement printing business and was enough to constitute an anti-trust violation. After thé Buffalo judge's ruling, Greater Buffalo said it would comply with the order.

No Comment

An NPP, Inc. employe was fired several months ago for stealing artwork from National's files and returning it to the artist who drew the material. NPP, which buys its artwork outright from its artists, fired the employe but did not press charges (which is why we won't release his name).

One artist, on receiving some of his material from the burglar, immediately returned the material to NPP publisher Carmine Infantino. Infantino got the burglar's name from the artist and called him in. After some verbal sparring (the burglar claimed it wasn't he, but another NPP employe), Infantino fired the burglar and returned the purloined art to the artist rather than retain the material for National's files.

From the Folks Who Brought You 'The Comic Reader'

One of the most disgusting items to come across our desk in recent weeks was the letter column in National's **PLOP #2**—rife with cronyism, conflict of interest, deception and outright lying.

The story goes as follows: The letter page contained four missives—one from **"The Midnight Phantom,"** one from **Carl Gafford,** one from **Paul Kupperberg** and one proporting to be written by Guy Lillian. Paul Levitz is the letter page editor on all of Joe Orlando's books, of which **PLOP** is one.

Carl Gafford is an NPP, Inc. employe and has been for some time. He is also a staff artist on **THE COMIC READER**, edited by Paul Levitz. The letter supposedly from Lillian was actually written by the aforementioned Carl Gafford (Lillian denied writing the letter in a fanzine called **SFPA...MEET THE WOP**).

Paul Kupperberg is the brother of Alan Kupperberg, a former NPP, Inc. employe. The former Kupperberg is also the editor of **ETCETERA**, published by none other than Paul Levitz. We have no idea who penned the letter signed by "The Midnight Phantom."

So, with two letters written by a company employe (one under the name of a real person), another letter written by an employe of the letter column's editor and another signed by an unidentified person, it's not hard to see why all the letters were favorable. Using company employes rules out any unfavorable comments.

Which explains why you might have hated **PLOP#1**, but all the letters printed in issue #2 gave the book rave reviews. Just shows you how little we common, everyday readers know about good comics!

Golden Funnies, Indeed!

While most American have been fretting mightily over the energy, gasoline and beef shortages, publishers have been tearing their collective hair out over an increasingly oppressive newsprint shortage.

FOLIO, THE MAGAZINE FOR MAGAZINE MANAGEMENT, reported in its July issue that by 1975 paper shortages will be even more severe. They estimate the shortage will amount to the equivalent of 624 issues of a **LIFE**-sized magazines. Lewis Alexander, purchasing agent for the **Newhouse Newspaper** chain, recently told, **EDITOR AND PUBLISHER** that they "have to treat newsprint like gold now."

The immediate reason behind the shortage has been a prolonged strike against the giant Canadian newsprint mills. The strike has shut down the major mills for several months and has made newsprint virtually unattainable. Adding to the misery is a strike against Canada's eleven railroad lines. Whatever newsprint that was available has been hung up in strike-bound rail cars.

The immediate consequences to the comic companies is not clear, but the shortage has severely affected other magazines and newspapers using newsprint. Many large American printing plants have temporarily suspended operations and others have closed completely. Several weekly and daily newspapers, unable to purchase paper, have shut down operations. Other papers have reduced size and circulation and eliminated features and special supplements. All printing plants are implementing stringent measures to cut down on newsprint wasteage.

One large newsprint printer in New York has hired guard-dogs to watch the newsprint he has in stock, turned away all new jobs and advised regular clients he may not be able to fill their future orders. Meanwhile prices on available newsprint have skyrocketed and a flourishing blackmarket has developed. Newsprint, selling for about $180 a ton in January, has been offered to printers at prices as high as $350 a ton, there have been some takers.

Underlining the severity of the shortage was the police blotter for New York's Midtown South Division. They reported the hijacking of a flatbed truck, loaded with 7,000 tons of newsprint, on August 26. The paper later turned up with printers who claimed they thought they were purchasing legitimate supplies.

Another side effect of the shortage has publishers changing formats to accommodate available newsprint supplies. **ROLLING STONE**, the weekly rock-oriented paper, recently switched from quarter-folded format to straight tabloid. The quarter-folded paper required 33 inch rolls while straight tabloid requires a smaller, more available size. Both **ROLLING STONE** and **THE MONSTER TIMES** have dropped the white, offset bond cover stock simply because no printer can supply it, regardless of price. Both papers have also had to change printers in recent issues.

As for the comic industry, most publishers are sold paper in advance by their printers and should have paper available until the end of the year. After that, however, rising newsprint prices might force a price hike to consumers. It might also cause the discontinuence of several titles or possible reduction in print runs to conserve paper. Frequencies could also come in for revision.

(In the last paper shortage—during World War Two—publishers took different tacts. National and its related company, All-American, reduced their monthly magazines to quarterlies, while other publishers reduced page counts and others eliminated titles.)

There is a gilt-edged lining—for Skywald fans. **MONTREAL OFFSET**, who prints all of Skywald's titles (and **CASTLE OF FRANKENSTEIN**), has paper and even has been accepting new customers. As for the other printers, however, they are operating on a day-to-day basis. "Prices," said Richard Blackledge, publisher of the **KOKOMO TRIBUNE**, "are changing from mid-morning to mid-afternoon."

This'll Do Wonders for the Paper Crisis

Much to the chagrin of this writer, we must report that 66,000 copies of **THE MONSTER TIMES #27** were destroyed in a fire on the New England Thruway.

The papers were slated for West Coast distribution and were being shipped from the printer to Darien, Conn. for forwarding. The fire also completely erradicated the printer's truck and the distribution labels. No one was injured, except for some weeping and gnashing of teeth at **TMT**'s New York offices.

As a result, a new press run of 66,000 copies were produced, but only after several days were lost waiting for paper. Copies slated for East Coast delivery were unaffected and arrived safely. As a result, **THE MONSTER TIMES** was distributed two weeks late in Rocky Mountain States, but appeared on time in the East.

The Convention Nobody Saw, CON'T.

living in the past. He allowed how Jerry Robinson **might** have created the Joker, but it was he, Bob Kane, and only he, who created Batman. It was he who pencilled the strip for ten years. There was no one else. Only Bob Kane. And Kane also told us how he had created LONGSTREET for television, and how he'd been cheated out of that recognition, too.

Bob Kane created **LONGSTREET** and Batman, or so Bob Kane said. Somehow, the convention obscured the fact that only a very few really cared about Bob Kane. But, Bob Kane pontificated, and some people did listen dutifully. They deserved each other.

*****

And then there were the hospitality rooms. The rooms with the pros and the comics and the cheap booze. Those rooms devoid of reality.

Most of the time, half the conventioneers were waiting in line to get a shot at National's Junior Bullpen Program. Kids from all over the country came to show their portfolios to the professionals, hoping to break into the comic book industry. Any part of the comic book field.

And what Mark Hanerfeld and Paul Levitz gave those kids was more than a disgrace. It was a monument. A monument to the incredible arrogance of these tiny, craven people who call themselves professionals—professionals in a dying, trashy industry devoid of creativity. These professionals deserve the industry they've saddled themselves with.

If you were a sadist, sitting in the National hospitality room was sheer delight as hacks like Michael Uslan callously and unfeelingly turned down desperately hopeful teenagers. There was no inspiration and no condolences. There were no words of encouragement.

Uslan was the best at it. After looking listlessly at a fat portfolio containing at least fifty illustrations and comic pages, Uslan said smugly, "This will never do," and called for the next applicant. A bored hooker could have shown more enthusiasm. Some hookers have more feeling for their work—and more pride in it.

But what really hurt was watching the destroyed fan. Uslan's "This will never do" shell-shocked him. He couldn't believe it. He looked meekly at Uslan, looking for anything—a word of encouragement, a word of thanks for the effort. Anything. But Uslan said nothing.

The rejected fan walked out of the hospitality room and sat zombie-like on the base of a nearby staircase. His portfolio fell to the carpeted floor and he kicked it out from under his feet.

And then he cried. For long, heavy minutes this kid cried. Maybe all of his life he had studied Kirby or Kubert and all the rest. Maybe all this kid ever wanted to do in his whole life was draw comic books. But all of it was crushed with one simple, flat "This will never do." Years of hoping and praying and dreaming simply tossed away. "This," said Michael Uslan, "will never do."

No, Mike Uslan, it will never do, but neither will comic books. Comic books will never do again.

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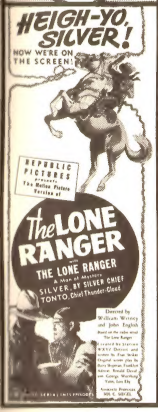

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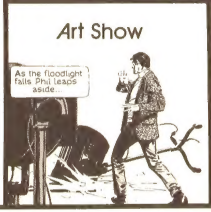

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